

MUSICAL AMERICA

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NEW DEAL ON AT THE METROPOLITAN

Announced that Directors Will No Longer Submit to Exactions of Leading Singers

Manager Gatti-Casazza Insists That Only Reason for Caruso's Leaving Before Close of the Season Is His Contract with Monte Carlo

THERE is a new deal on at the Metropolitan!

As foreshadowed in the last issue of MUSICAL AMERICA, radical changes in the financial management of the world's greatest Opera House are about to be put into effect. These changes mainly concern the salaries of leading singers, some of which have been admittedly excessive. The matter is the outcome of a condition of affairs for which neither the present manager, Mr. Gatti-Casazza, nor the Board of Directors, were primarily responsible.

Years ago, when the manager of the Metropolitan was more or less personally responsible, and the wealthy stockholders stayed in the background willing to give all reasonable assistance, contracts were made with singers of eminence, which called not only for the guarantee of a specific number of performances, but, furthermore, called for sums greatly in excess of those that were ever paid before, and certainly greatly in excess of those that are customarily paid in the leading European opera houses. It is generally understood that a considerable per cent. of these sums, in the way of "commissions," had to go to the "agents" abroad who had secured the contracts.

After the virtual bankruptcy of the individual managers certain wealthy, public-spirited men among the stockholders and subscribers to the opera took the responsibility into their own hands, and the Metropolitan Opera Company was formed. The old method of engaging singers, however, still continued.

Thus it happened that when Mr. Gatti-Casazza came into power at the time of his dual management with Mr. Andreas Dippel, the Opera Company found itself responsible for a number of long term contracts that had been made during the Conried régime, and also by Mr. Dippel, and which had to be carried out. It was virtually impossible, therefore, for the Opera Company, even under the best conditions, to make any money. Indeed, it has been said that if the Opera House were crowded at every performance it would only about pay expenses.

True, the directors never intended to make the carrying on of opera a source of profit to themselves. In the few seasons where there has been a surplus, it has been used either for the production of new works, or to improve the stock of scenery or for the pension fund and other purposes.

Since Signor Gatti became sole responsible manager it is understood to have been his purpose to get the business of the Opera House upon a sound financial basis, so that, at least, it would not show a deficit. Though handicapped by the old contracts made by his predecessors nevertheless by good and shrewd management he was enabled to do this, and, at the same time, steadily raise the artistic standard of the performances, till it can be said, with truth, that at no time in the history of opera, has such a high level been attained. Mr. Gatti-Casazza was also handicapped for two seasons by the rivalry of Mr. Hammerstein, which boosted contracts with some singers to a height beyond reason.

However, even last year, when owing to the general depression of business all musical enterprises suffered, the opera season ended with the expenses and the income about even. This year, however, owing to the continued depression and



Photo (c) Frank Scott Clark

WESTON GALES

A Young American Musician Who Succeeded in Convincing the Business Men and Musical Authorities of Detroit That the Need of Their City Was a Symphony Orchestra. His Enthusiasm Resulted in the Formation of the Detroit Symphony Orchestra, of Which He Is the Conductor. (See page 14)

the outbreak of the terrible war in Europe, the receipts have fallen off. The Metropolitan has, naturally, felt the effect, though not as much as might have been expected in a season which in the dramatic and artistic world generally has been known to be the most disastrous in years.

As a result of the present situation the directors of the Metropolitan very properly have now determined to reorganize the entire system of engaging artists, so that while the salaries paid will still be greatly in excess of those customary in Europe, they will be more in accordance with reason, and give the opera company at least a fair chance to come out whole.

This, we understand, is the attitude of the directors. They do not desire to take advantage of the abnormal conditions created by the war, which has forced a number of artists to come to this country and offer their services at almost any figure that they could obtain.

Another factor which has reduced the receipts of the Opera Company is the

suspension of the opera seasons in Boston and Chicago. Formerly the Metropolitan was enabled to dispose of some of the obligations to their artists by loaning them, temporarily, to other opera companies and so meet part of the contract by which each artist of prominence was guaranteed a certain number of performances.

The whole situation was, as we said, foreshadowed in the last issue of MUSICAL AMERICA, in which we stated, on what we considered to be responsible authority, that the reason of Mr. Caruso's cutting his season short was that he had been approached to moderate his demands, and that he preferred to carry out an old contract to give his services to the management of the opera at Monte Carlo, rather than make any reduction in his price.

It had been said, in this connection, that the management of the opera house, forced to meet the present business situation, had decided upon a general re-

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"MME. SANS-GÈNE" BRILLIANTLY SUNG AT ITS PREMIÈRE

Metropolitan Company Gives Giordano's Opera its First Production on Any Stage—Individual Performances Warmly Applauded—The Score Devoid of Originality and, for the Most Part, of Distinction—Spirit of Original Play Not Reflected—Amato as the First Singing Napoleon Presents Striking Portrait—Miss Farrar in Title Rôle

UMBERTO GIORDANO'S operatic transformation of Sardou's "Madame Sans-Gêne" finally achieved production at the Metropolitan Opera House, last Monday evening, the opening scheduled for Friday of last week having been postponed because of Miss Farrar's illness; and for the first time since the eventful season which gave birth to the "Girl of the Golden West" and "Königskinder" the New York public found itself summoned to pass initial judgment on the work of a foreign operatic composer. In the present instance, however, the event lacked a degree of the glamor which suffused those other world premières. For, first of all, Giordano has thus far failed in any manner to endear himself to the operagoing public or to move musicians as have Puccini and Humperdinck, and, in the second place, he did not, as they had done, grace the occasion in the flesh. Those disposed to feel aggrieved over this last failing can cast the burden of their disappointment on the war, for the composer would indeed have been on hand had all been right with the world.

The representation of "Madame Sans-Gêne" has hung fire for several years. The generous prospectus which every season's bill of operatic fare proffers has bespoken it for the last two or three Winters, but invariably the musical year ran its course without it. Giordano was ever reported to be applying the finishing touches to the score until those persons who retained interest in its fate began satirically to class it with such mythical or lastingly embryonic production as Boito's "Nero," Debussy's "Devil in the Belfry" and "Fall of the House of Usher." But it appears that Giordano, moved at last by the importunities of Messrs. Gatti, Toscanini and his publishers, girded up his loins in earnest last Summer and delivered himself at length of the score. Even before this consummation it had been decided to entrust the title rôle to Geraldine Farrar and to reincarnate Napoleon in the person of Mr. Amato. Admirers of the American soprano felt assured of her eminent fitness for just such a part. The final distribution of characters brought Mr. Martinelli to the tenor rôle of Lefebvre, Mr. de Seguro to that of the police official, Fouché, and Paul Althos to the young royalist, Neipperg. Mr. Toscanini undertook the orchestral leadership.

How It Was Received

A very large audience witnessed the launching of the opera on Monday. To proclaim the work a distinct and unquestionable popular success is at this juncture hazardous. The first act was cordially, if not over-effusively received; the second met with the heartiest enthusiasm of the evening and was fol-

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NEW DEAL ON AT THE METROPOLITAN

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duction all 'round, and did not think it fair to apply this to other artists, and not to Mr. Caruso.

On the other hand, it is claimed for Mr. Caruso that while he appreciates the situation and is on the best of terms with the management, he feels that he is the great drawing power at the Opera House and so is worth what he demands, and, furthermore, if he were to make a reduction of his price now, it would mean a corresponding reduction, probably, of the price that he could charge in other opera houses abroad that are only too anxious to secure his services.

In this connection, it is but just to the management of the Opera House that we should print the following letter, which has been received from Manager Gatti-Casazza:

METROPOLITAN OPERA COMPANY
Metropolitan Opera House

Mr. John C. Freund,
Musical America,

New York, January 25, 1915
505 Fifth Avenue, New York City.

Dear Mr. Freund:

"Replying to the article, 'Why Caruso Is Leaving,' which appeared in the edition of MUSICAL AMERICA of January 23, I wish to say that the person of 'unquestionable authority'—as you put it—who gave you the information has, however, taken advantage of your good faith in telling you an absolute invention which has no foundation whatever in fact. Mr. Caruso is going to Monte Carlo for the sole purpose of fulfilling his contract which dates back to 1909, and while, through my personal efforts, it had been possible to postpone that contract for three consecutive years, it was absolutely impossible to cancel the same or postpone it any longer. This is the exact truth which can be proved by documents in this office and which nobody has a right to doubt. Kindly publish this.

"Yours very truly,

"G. Gatti-Casazza."

Some light on the cause of the great tenor's departure is thrown by the report that he is to receive \$3,000 a performance at Monte Carlo, and that the management there hopes to use him as a drawing card to the Gambling Casino which is now not doing any business to speak of.

With regard to the "New Deal at the Metropolitan," the New York Tribune published an article, on Monday last, in which it said: "On the authority of an official of the Metropolitan Opera Company—presumably Mr. Otto H. Kahn, chairman of the Board of Directors:

"The Metropolitan Opera Company is about to take a decided stand against the exactions of singers in the matter of salaries, and for the first time in many years will refuse to consent to any increase which they may demand.

"One singer, a woman, will even be asked to accept a smaller salary next season than the one she at present receives, and if she refuses this offer she will not be re-engaged. There is no intention,

however, of reducing the salaries of the smaller singers or of the chorus and orchestra.

"The contemplated action should have been taken years ago, as each year the singers were demanding more, and unfortunately their demands had usually been granted."

The "official" also admitted that this year the company faces a substantial deficit, owing to the smaller size of the audiences and the inability of the management to arrange for its artists to appear elsewhere than in New York.

Finally, the "official" said:

"We do not want to be unjust, and we are not going to take any unfair advantage of the situation, but the fact remains that our expenses have greatly increased, and we are facing a serious deficit.

"The exactions of singers have been continually increasing until they have become unbearable. In the past, through weakness, we have given in to them. The war has simply presented us with the psychological moment to put an end to these exactions, and when their contracts come to an end, we will refuse to increase the amounts the artists receive, and in the case of one highly paid soprano we will even ask her to accept less.

"We simply feel that the high salaried artists must realize that they can no longer dictate to us. If they try to, there are plenty of others willing to take their places."

This interview with an official of the Metropolitan Opera House in the Tribune substantially supports the position taken by MUSICAL AMERICA, namely, that a movement had been undertaken by the management of the Opera House, looking to an entire change in the situation with regard to the salaries of the leading artists of the company.

May Cut Philadelphia Opera Season Short

Unless adequate financial support is extended for the remaining Philadelphia performances of the Metropolitan Opera Company, the next performance, the week after next, will be the last this season. This announcement was given out in Philadelphia last Tuesday by General Manager Gatti-Casazza, who accompanied his declaration with a plea to the Philadelphia public to make possible the completion of the season.

"It is an expensive proposition," said the general manager, "bringing opera to Philadelphia, and even at the best we rarely make any money. We do not want to lose any, and I wish it distinctly understood that unless the renewals of subscriptions during the next ten days are such that the total subscription for each performance will at least approximate the existing subscription the next performance by the Metropolitan Opera Company two weeks hence will be the last this season.

"Up to the present not more than one-third of the subscribers have notified us that they wished to extend their subscriptions for the three additional performances, and unless the situation changes within the next ten days I shall be obliged to call off these three performances."

lence and said: "I will sing anything you like, but I will not sing 'Tipperary,' which made his neutrality quite clear.

Mr. Trueman's orchestra, besides providing admirable accompaniments for the arias of McCormack and the "Preislied," began the program with a fervent and well proportioned performance of the Entrance of the Gods into Walhalla from Wagner's "Das Rheingold," and closed it with a spirited reading of the Rimsky-Korsakow Caprice on Spanish Themes.

At the preceding Philharmonic concert the Italian violinist, Serato, charmed this public by the ethereal beauty of his tone and his artistry in a Bach Prelude and Fugue. At this concert the Philharmonic Orchestra also distinguished itself by playing the accompaniment to Serato's decidedly *rubato* reading of the Wieniawski Concerto with remarkable responsiveness, and by a well-balanced and effective performance of Massenet's Symphonic Suite, "Les Erinnyes."

J. C. W.

American Singers Arrive from Italy

Arriving in New York on January 25 on the *Duca degli Abruzzi*, which carried many passengers from the devastated earthquake districts of Italy, were Vera Nette, soprano, of San Antonio, Tex., and Anna Weeks, soprano, of Los Angeles, who have been singing in Milan, and Pauline French, also a soprano, who has been in Munich.

MR. HERTZ RESIGNS FROM METROPOLITAN

German Conductor, After 13 Years' Service, to Be Succeeded by Arthur Bodansky

Alfred Hertz, conductor of German opera, will not be with the Metropolitan Opera Company next season. Formal announcement of that fact was made last week in a correspondence between Mr. Hertz and Otto H. Kahn, chairman of the Board of Directors of the Metropolitan, but Mr. Hertz intimated some months ago, as MUSICAL AMERICA stated



—From "The Sphere," by courtesy of the New York "Herald"

Arthur Bodansky, Who Will Succeed Alfred Hertz as Conductor of German Opera at the Metropolitan

at the time, that he would not return after the expiration of his present contract at the end of the season.

Mr. Hertz's announcement of his resignation was delayed until it was possible for the opera management to give out the name of his successor. Arthur Bodansky, of Mannheim, Germany, has been engaged for the post.

In withdrawing after thirteen years of service at the Metropolitan, Mr. Hertz states that he intends to devote himself to a more diversified exercise of his art than has been possible for him of late years at the Metropolitan. His letter to Mr. Kahn is as follows:

Mr. Hertz's letter:

"I have just started upon my forty-second year, a period of life when I have always thought a man ought, if his affairs permit, to pause for a while in order to take stock of his past career and map out his future. I love my art, operatic conducting, but it is wearing and exhausting, and if it is confined, as mine has been at the Metropolitan, especially of late years, to comparatively few and necessarily often repeated operas, there is the possibility that the imagination eventually might be blurred and the initiative retarded.

"It is, I understand, the practice of the leading American universities to allow their professors one year in every seven for study, contemplation and leisure away from the routine of their ordinary work—the so-called sabbatical year. As my present contract with the Metropolitan Company expires at the end of the current season, I have decided, after twice seven years, to take a sabbatical year. I expect in the course of this period, beside having leisure for repose and study, to have occasion to do both concert and operatic conducting, and this will give me an opportunity for a more diversified exercise of my art than has been possible for a number of years past.

"I have not lightly reached this conclusion, nor am I insensible to the wonderful opportunities offered by the Metropolitan ensemble for the highest artistic achievements. I have been given repeated proofs of the confidence and regard of the Board of Directors and the general manager, Mr. Gatti-Casazza; my relations with all of the artists are most cordial, many of them being my warm personal friends; and I have a feeling of deep attachment for the members of the splendid orchestra, and this

feeling I believe is reciprocated, and, finally, I deeply appreciate the cordial co-operation of all my assistants and of the entire staff of the house.

"In conclusion may I express my satisfaction and gratification at having had the opportunity of helping the cause of American opera.

"Please accept for yourself and your colleagues the assurance of my grateful appreciation of the confidence and consideration which you have extended to me all these years, with every good wish for the great institution over which you preside, and with my high personal regard."

Mr. Kahn's Reply

"I greatly regret your conclusion, though I am bound to recognize that your motives springing, as I gather, from a desire to deepen and broaden and further develop your artistic individuality through a year's freedom from the drudgery and routine work, a more varied activity than was possible in your present position and opportunity for study and contemplation, do credit to your artistic conscience and aspirations. You are in your prime, physically and artistically, you have the confidence and regard of the Board of Directors and the general manager, the good will of your colleagues, the cordial sympathy of the singers, orchestra and staff. The public of New York has given you many demonstrations of its appreciation and attachment. You have worthily maintained the great traditions of German opera at the Metropolitan Opera House, you have aided sincerely and enthusiastically in presenting the works of American composers, the performances under your leadership have ever been characterized by lofty striving and a high artistic spirit. The gratifying fact that throughout a time which has seen many changes, German opera has retained its hold and is today as firmly grounded as ever in the affections of New York's opera-going public, is to no small degree due to you.

"In view of the positiveness of your conclusion, there is nothing for us to do but to accept your resignation which, on behalf of the Board of Directors, I herewith do, with great regret and with the expression of the genuine gratitude and admiration and the high regard of the Board of Directors. I need hardly say that, though unfortunately deprived of your skill, zeal and enthusiasm, German opera will receive the same degree of care, attention and support as heretofore on the part of those charged with the conduct of our affairs, and I know that your loyalty to the Metropolitan Opera is such, and your interest in the cause of German opera so unselfish, that you will be gratified to learn that we expect to secure as your successor a man acknowledged to be in the very front rank amongst German conductors of the younger generation, Mr. Arthur Bodansky.

"We should be glad if you would afford us the opportunity through being our guest of honor at a dinner or some other suitable function at a date of your choice to give appropriate expression to the gratitude, appreciation and regard which we entertain for you."

General Manager Gatti-Casazza said: "I regret Mr. Hertz's leaving very much. He is a zealous conductor, conscientious in his striving on behalf of art and for the good of the Metropolitan."

Among the operas which Mr. Hertz was the first to conduct in New York were Wagner's "Parsifal," Richard Strauss's "Salomé," Engelbert Humperdinck's "Königskinder," Converse's "The Pipe of Desire," Horatio Parker's "Mona," and Walter Damrosch's "Cyrano de Bergerac." Mr. Hertz came to the Metropolitan from the opera in Breslau.

Mr. Bodansky's Career

Mr. Bodansky was born in Vienna in 1878, was a pupil of the Vienna Conservatory and afterward studied with the late Gustav Mahler. For a time he played violin in the Vienna Imperial Opera orchestra and then conducted operettas at the Carl Theater, Vienna. His brother has collaborated on librettos of various operettas, such as "The Count of Luxembourg."

In 1906 Mr. Bodansky became conductor at the Lortzing Opera House, Berlin, and a year later was appointed at the German Theater, Prague, which position he held for two years. Then he was appointed musical director of the Court Opera, Mannheim, which post he still holds. He conducted "Parsifal" at Covent Garden, London, last year. Upon the death of Ernst von Schuch, of Dresden, Mr. Bodansky was offered his post, but refused it, as he also refused offers from the Berlin Royal Opera House. It is said, too, that the management of the Boston Opera House tried to engage him this season.

McCORMACK BALKS AT REQUEST FOR "TIPPERARY"

Tenor Preserves Concert Neutrality in Denver Program—Fine Playing by Tureman Orchestra

DENVER, Jan. 22.—John McCormack so charmed an audience of 3,500 men and women that they broke all local records of concert enthusiasm. McCormack first sang the recitative "Jehovah Hear Me" and aria "Oh! My Heart is Sore Within Me," by Beethoven, accompanied by the Denver Philharmonic Orchestra. This does not seem particularly grateful concert music to modern ears, but McCormack's fervent delivery made it quite impressive. He was several times recalled, and finally sang with beautiful vocalization and much dramatic warmth the favorite tenor aria from "La Bohème."

He appeared later for a group of ancient Irish ballads. These he sang inimitably. To count the number of times that Mr. McCormack returned to the stage, either to bow or to sing encore songs, would lead one into higher mathematics. He sang five extra songs before the audience reluctantly relinquished him, the first of them our own Charles Wakefield Cadman's charming "Thrush at Eve." There were loud cries for "Tipperary," which were prolonged until Mr. McCormack raised his hand for si-

"MADAME SANS-GÊNE" AT THE METROPOLITAN



Scene from Act III. "Mme. Sans-Gêne" (Miss Farrar) presents the unpaid laundry bill of Lieutenant Bonaparte to "Napoleon" (Mr. Amato). "Roustan" (Mr. Bégué) in the rear. Arturo Toscanini, Conductor; Giulio Gatti-Casazza, General Manager, and Geraldine Farrar, who sang the rôle of "Mme. Sans-Gêne," photographed during one of the rehearsals



Leading Characters in the Metropolitan Production of "Madame Sans-Gêne." Left to right, Paul Althouse, as "Conte di Neipperg"; Pasquale Amato, as "Napoleon"; Minnie Egner, as "La Principessa Elisa"; Vera Curtis, as "La Regina Carolina"; Andres de Seguro, as "Fouché"; Geraldine Farrar, as "Madame Sans-Gêne"; Giovanni Martinelli, as "Lefebvre."

"MME. SANS-GÈNE" BRILLIANTLY SUNG AT ITS PREMIERE

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lowed by more than a dozen curtain calls for the principal singers and Mr. Toscanini; the third and fourth, however, left the house comparatively unresponsive. Several organized clagues worked vigorously all evening and to their concerted efforts must be attributed much of the evening's clamor. Those who held forth in the lobbies and corridors between the acts found much to commend in the representation and the beauty of the mounting, but rela-

tively little in behalf of the opera from the standpoint of its intrinsic value.

That the performance is entitled to the higher credit of the two is not for a moment to be gainsaid. It was carried through with much energy and devotion on the part of all concerned and, in general, with pronounced success. Giordano's good fortune in this respect can scarcely be overestimated. The Metropolitan has framed his opera in three scenes of much effectiveness, two of them—the palace at Compiègne and Napoleon's cabinet—being notably beautiful and impressive. It has been costumed with lavishness. To the orchestral score Toscanini does superlative justice, while principals, chorus and stage management have all contributed their share with rare devotion, earnestness and spirit.

One is always constrained to withhold anything like final judgment on Geraldine Farrar's work in a rôle when she first assumes it. Her *Sans-Gène*, like everything else she does, will develop and mature with repetition. At present it has merits of spirited action, humor and true fascination, but is not free from rough edges, inconsistencies and exaggerations. The awkwardness of the newly-made Duchess fails of its comic effect by the obviousness of its assumption, and the failure to sustain the baldly plebeian and bourgeois manner throughout. But Miss Farrar may be depended upon to correct this and other failings as she becomes more experienced in the part. She should, also, not lose sight of the fact that nineteen years have passed over *Catherine's* head between the first and second acts and make allowance for this transit of time in her makeup. She sang well in the main last Monday, though traces of her cold were now and then evident.

Amato's Splendid "Napoleon"

As *Napoleon* Mr. Amato made not only the most striking figure in the piece, but scored one of his most emphatic successes in years. In the amazing perfection of his likeness to the Man of Destiny he might have stepped out of David's portrait. Every detail of figure, physiognomy and bearing was there—the paunch, the hand carried behind the back, the rapid nervous gait. The subdued lighting of the stage materially helped to maintain the effect. The baritone must be credited with a veritable triumph of pictorial illusion, as it were. Not less successful was his firm, well-drawn and concise impersonation. To *Napoleon* there falls much of the least interesting music of the opera but Mr. Amato made as much as could well be made of it.

Mr. Martinelli did not exhaust the dramatic possibilities of *Lefebvre* but he made amends by his thoroughly admirable singing. He will provide a real balm to salve the feelings of those torn with dismay over Caruso's departure. The comparisons with Caruso, odious when Mr. Martinelli first came here, are to-day beginning to assert themselves with increasing force.

The smaller rôles were capably managed. Mr. Althouse provided a vigorous, incisive and dramatic bit of portraiture as the *Count Neipperg*; Mr. de Segurola was as unctuous in the part of *Fouché* as what remains of the originally delightful character allows him to be, while Messrs. Bada, Tegan and Leonhardt made an efficient trio of courtiers. Mmes. Braslau, Sparkes and Fornia were *Sans-Gène's* lively washerwomen, and Vera Curtis played *Queen Caroline* with proper snobbishness and affected hauteur.

Verdi's Unfulfilled Prediction

Verdi is said at one time to have designated Giordano as his most legitimate successor. Giordano is to-day more than fifty years old and has thus far done absolutely nothing to make Verdi's reputed estimate of him intelligible. His early works, including the sanguinary "Mala Vita," have not endured even in Italy and the fruits by which he is known in this country were quickly rejected as distasteful. Caruso could not keep the breath of life in "Fedora" at the Metropolitan seven or eight years ago. In an earlier day, Mapleson had introduced his "Andrea Chenier" at the Academy of Music and, while it awakened some interest in an age which had just been brought to face with Italian veritism, it proved a mournful entertainment when Hammerstein revived it at the Manhattan for a single hearing, out of courtesy to Campanini's soprano wife. "Siberia," given at the same establishment, was better, but it, too, fell by the wayside unhonored by public sympathy or interest. Since then Giordano has remained unsung in New York and also unwept. And when the news of the Metropolitan's acquisition of "Sans-Gène" was divulged it was con-

strued as a possible intimation that he had disclosed artistic advancement of some sort. All the more disappointing, therefore, is the brutally plain evidence afforded by this, his most mature effort, that he has done nothing of the kind. "Madame Sans-Gène" is, in all candor, not a whit better than "Andrea Chenier" or "Siberia." Indeed, in some respects it is not even as good.

As recounted in last week's issue of *MUSICAL AMERICA*, the conception dates back to a year previous to Verdi's death. Giordano, fascinated by the brilliant success of Sardou's comedy—made doubly brilliant by the art of the inimitable Réjane—was struck with the idea of utilizing the piece operatically. In this notion he was abetted, it is said, by Verdi, who was enthusiastic about its possibilities on the lyric stage and who expatiated at length upon the probable excellences of such a libretto in contrast to the books wherewith opera composers were afflicted in the days of his youth. But Giordano had qualms about making Napoleon sing. These the composer of "Aida" overrode with the rejoinder that no living operagoer had known Napoleon and that, while it might be incongruous to provide him with romanzas and cavatinas, he could legitimately vent dramatic recitatives. Another version of the tale has it that Verdi merely remarked: "If I could make *Rhadames* sing, why cannot you do the same for Napoleon?"

Whatever may be the exact facts of the case, though, it must be confessed that Giordano's scruples were better founded than Verdi's arguments against them. It is not Napoleon's well-known insensibility to the finer elements of music and his utter lack of anything approaching a singing voice that renders his operatic representation objectionable but that he stands embodied in the popular consciousness of all nations as so familiar and well-defined a personality invested with attributes of such absolute conciseness. To essay the idealization of such a figure is to make it ridiculous. The attempt to personify him operatically is as foredoomed to failure of this kind as would be the endeavor so to present George Washington or Abraham Lincoln. As Frederick H. Marten's most pertinently remarked in a recent admirable article on Napoleon in this journal: "*Rhadames* is an operatic lay figure, just as Alexander or Julius Caesar or Charlemagne would be. They are personages, not personalities. But Napoleon is still near enough our own time for us to feel humanly in touch with him. . . . *Rhadames* no more appeals to us in the same sense than does Cleopatra's Needle or the Sphinx." On the other hand, granting Verdi's premise, there is a singular childishness about Giordano's fear of putting "romanzas and cavatins" in Napoleon's mouth—for song in opera is never to be interpreted in terms of itself but as the *speech* of the personages concerned, quite as the complex metric forms of the Greek tragedians, the blank verse of Shakespeare and the rhymed Alexandrines of Corneille and Racine are "not primarily poetic formulæ but the deputed means of conversation sanctioned by a basic convention."

The Play as Operatic Material

But where his understanding of aesthetic principles failed Giordano most notoriously was in his conception of Sardou's play as a vehicle fundamentally suited to operatic treatment. To be sure he was not alone in his error for the fashion of forcing successful dramas into lyric molds was extremely widespread for a long time. There has seemed to be a marked disregard for the fact that the very elements which contribute most conspicuously to the success of a theatrical piece—particularly of the modern type—are the very ones most subversive to the fortunes of an opera. It is needless to inquire deeply at present into the nature of the principles involved. The matter may be dismissed with the statement that the cardinal requirement of a truly successful opera libretto is an emotional element susceptible of musical expression, set in a milieu wrapped in an atmosphere of poetic remoteness and so cumulatively developed and sustained as to allow the upbuilding of an organic musical structure.

"Madame Sans-Gène" is deficient in these essential characteristics. It does, of course, contain a brief love scene for *Catherine* and *Lefebvre* that affords the composer legitimate opportunity for more or less expansive lyrical utterance, while the revolutionary bustle of the first act and the Duchess's lesson in deportment in the second are likewise amenable to characteristic musical treatment. But beyond this there is little of specifically musical equivalent. The strength of the play lies in the suppleness and glitter of its dialogue, the deft

wit and ingenuity of character-drawing and the general technical skill with which the expert theatric craftsman, Sardou, has fashioned a dramatic unit out of slight and inconsequential materials. And it is not of such that operas are made—unless they are written in the airy, volatile idiom of the comedies of Mozart and the older Italians or of the modern Wolf-Ferrari; in which case they are openly of a distinctive genre to which Giordano's work makes no pretense of belonging.

Simoni, the librettist, has effected the condemnation of the play and converted Sardou's lines into verse that is, at any rate, as good as Illica's, about as well as the thing can be done. Under such conditions characters generally lose much of their erstwhile originality and charm unless their musical treatment is of a sort to counterbalance the deficiency—and such treatment Giordano has not the power to accord them. Nothing, of course, could altogether deprive *Catherine* of the fascinations which in the play make her so utterly irresistible, and the *Napoleon* of the opera still cuts a respectable figure. But the amiable *Lefebvre*, *Fouché* and the snobbish princesses, *Caroline* and *Elisa*, have dwindled and shrunken, while *Fouché's* rival, the humorously unlucky police official *Salvayre*, has vanished completely from the scene.

The Comic Opera Version

About ten or twelve years ago, there was given in New York an operetta by the English composer, Ivan Caryll, based on "Sans Gène" and entitled "The Duchess of Dantzig." Curiously enough Caryll's simple score reflected much more happily than Giordano's the true spirit of Sardou's comedy. "Sans Gène," as was first observed, should not have been converted into an opera at all. But if it had to be, Giordano is one of the very last to whom the task should have been entrusted. Neither by temperament and inspiration, nor by sympathetic perception is he gifted to contrive such music as might be consorted with it appropriately.

The play is fundamentally a comedy of character, yet Giordano lacks absolutely the power of musical characterization; it floats lightly in an atmosphere of piquant satire and delectable fun, yet the composer is utterly deficient in the gift of musical humor; there runs through it the ever-perceptible undercurrent of *Catherine's* really passionate love for her husband, *Lefebvre*, yet the music is never warmed by a trace of fervor or genuinely passionate expression; it moves in the shadow of *Napoleon's* imposing and magnetic presence, yet the attempt to depict the conqueror in tone is pathetic in its futility.

When "Siberia" was presented here much of the score gave unexpected pleasure to connoisseurs through its sincerity and a certain directness of emotional eloquence. It cannot be denied that the opera, as a whole, rang truer than "Fedora" or "Chenier." But it was freely recognized that the best pages exerted their effort not through any product of Giordano's native invention but by virtue of the wondrously beautiful and moving Russian folk melodies which he utilized very freely. True they underwent none of the developments and transformations through which a resourceful musician would have put them, but even in literal quotations they were effective and served certain dramatic ends. Yet interest flagged for the most part when the composer made display of his own musical personality.

Such is again the case in "Sans-Gène"—though with some differences. To the music of the people the composer resorts again and with some effect though his quotations are not as frequent or extensive. In the first act, which is filled with the rush and clamor of a stirring incident in the French Revolution and which is telling enough for this very reason, the clamor of drums and trumpets alternates with the Revolutionary songs "Ca ira," "La Carmagnole," the "Fricassée" dance tune and the "Marseillaise," episodic references to two or three of these melodies appearing momentarily in the following acts. The device is legitimate, of course, and Giordano has not overworked it. The effectiveness of the close of the first act, with the parading patriots intoning the

[Continued on next page]

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METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, January 27, Bizet's "Carmen." Misses Farrar, Borl, Braslau, Garrison; Messrs. Caruso, Amato, Rothier. Conductor, Mr. Toscanini.

Thursday Afternoon, January 28, Wagner's "Das Rheingold" (opening the Annual Afternoon "Ring" Cycle). Mmes. Matzenauer, Ober, Case, Sparkes, Schumann; Messrs. Sembach, Braun, Goritz, Witherspoon, Middleton, Reiss, Althouse, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, January 28, Verdi's "Aida." Mmes. Destinn, Ober; Messrs. Martinelli, Amato, Didur. Conductor, Mr. Polacco.

Friday Evening, January 29, Massenet's "Manon." Mmes. Alda, Duchène, Braslau, Sparkes; Messrs. Caruso, Scotti, Rothier, De Segurola, Reiss. Conductor, Mr. Toscanini.

Saturday Afternoon, January 30, Revival of Beethoven's "Fidelio." Mmes. Matzenauer, Schumann; Messrs. Urlus, Braun, Goritz, Reiss, Middleton. Conductor, Mr. Hertz.

Saturday Evening, January 30, Puccini's "La Bohème." Mmes. Alda, Sparkes; Messrs. Botta, Scotti, Rothier, Tegan. Conductor, Mr. Polacco.

Monday Evening, February 1, Wagner's "Tristan und Isolde." Mmes. Kurt (her American debut), Matzenauer; Messrs. Urlus, Weil, Witherspoon, Reiss, Bloch. Conductor, Mr. Toscanini.

Wednesday Evening, February 3, Weber's "Euryanthe." Mmes. Hempel, Ober, Garrison; Messrs. Sembach, Weil, Midd'eton, Bloch. Conductor, Mr. Toscanini.

Thursday Afternoon, February 4, Wagner's "Die Walküre." Mmes. Kurt (Brünnhilde), Galski, Ober, Sparkes, Schumann, Curtis, Fornia, Mulford, Robeson, Mattfeld, Duchène; Messrs. Berger (his first appearance this season), Braun, Ruysdael. Conductor, Mr. Hertz.

Thursday Evening, February 4, American premiere of Franco Leoni's one-act opera, "L'Oracolo." Misses Borl, Braslau; Messrs. Botta, Scotti, Didur. Followed by Leoncavallo's "I Pagliacci." Mmes. Destinn; Messrs. Caruso, Didur (first time here as "Tonio"), Tegan. Conductor, Mr. Polacco.

Friday Evening, February 5, Giordano's "Madame Sans-Gène." Miss Farrar, Mmes. Sparkes, Fornia, Braslau, Curtis, Egner; Messrs. Martinelli, Amato, De Segurola, Althouse, Bloch, Tegan, Leonhardt, Bada, Reschiglian, Begue. Conductor, Mr. Toscanini.

Saturday Afternoon, February 6, Wagner's "Lohengrin." Mmes. Galski, Matzenauer; Messrs. Urlus, Weil, Witherspoon, Middleton. Conductor, Mr. Hertz.

Saturday Evening, February 6, Humperdinck's "Hänsel und Gretel." Mmes. Mattfeld, Schumann, Garrison, Braslau, Robeson; Messrs. Reiss, Goritz. Conductor, Mr. Hageman. Followed by Mascagni's "Cavalleria Rusticana." Mmes. Destinn, Duchène; Messrs. Botta, Tegan. Conductor, Mr. Polacco.

"MME. SANS-GÈNE" BRILLIANTLY SUNG AT ITS PREMIÈRE

[Continued from page 4]

last phrases of the "Marseillaise" is not to be denied, though it is merely theatrical and devoid of any immediate dramatic significance.

Melodic Gift Feeble

But more even than in his Siberian opera do the other portions of this score reveal the composer's creative ineptitude. His melodic gift is feeble and at its best lacks distinction and originality while at many other moments it sinks to operetta-like triviality or becomes frankly imitative. Giordano has a manifest liking for Puccini and has not hesitated to help himself to several measures out of "Butterfly" and even the "Girl of the Golden West." The amorous effusions of *Catherine* and *Lefebvre* in the second act are conveyed in terms of Puccini writ in water. Also, there is some of Puccini's harmony and instrumentation but none of his directness or force or synthetic grasp.

Indeed one of the weakest aspects of Giordano's work is the inability repeatedly manifested to achieve consistency or homogeneity of style. The manner oscillates between light opera and the strainingly assertive musical melodrama of the Italian veritists in all its turgidity and stress. Yet curiously enough the composer has been inconsistent even in this last method and has neglected absolutely to provide any musical indication of shuddering suspense in that tense moment wherein *Catherine* and *Napoleon* await in the darkened room the stealthy approach of *Neipperg*. The entrance chorus of the courtiers in the second act is in comic opera vein—a section of it is modelled on a page out of "Carmen"—the men's trio at the opening of this same act and the scene of *Catherine's* lesson in etiquette are pretty and not without elegance and grace but they too, belong on the light opera stage. They are, in fact, like one pronounced passage in the first act, almost suggestive of Victor Herbert.

The thematic labels associated with several of the principal personages afford striking testimony of Giordano's impotence in the matter of musical characterization. Of little intrinsic beauty or delineative power they are quite arbitrarily applied. The impulsive *Neipperg* is tagged with an utterly irrelevant figure; *Napoleon* is bodied forth (heaven save the mark!) in a series of mysterious altered chords taken out of the "Girl of the Golden West" and which portray him about as graphically as they would Cleopatra or Theodore Roosevelt; while the acidulous *Queen Caroline* is depicted in a sweetish phrase the first part of which was composed by Gluck for the Elysian Fields in "Orfeo."

In the broadest sense, however, Giordano avoids the leading motiv system and the themes in question undergo little treatment. Ingenuity of technical procedure has never been a distinguishing trait of the composer of "Sans Gène" and his latest score suffers noticeably through his sustained avoidance of counterpoint. Liberally as he cultivates violent, explosive dynamic effects for ostensible purposes of dramatic accentuation (a purpose they often fail flatly to fulfil)

he is comparatively reticent in regard to the modernity of his harmonies, uses whole tone scales very modestly and these only, one suspects, for sweet fashion's sake. Even in the matter of orchestration, in which field musical babies walk today with the proud gait of masters, Giordano falls short. There are various pretty or telling effects in the first two

What is lacking most is the absence of comedy spirit in the music. While the composer during the amusing second act has written dainty music he had scarcely mirrored in the staves of his note paper the exquisite drollery of the dramatist. Musically "Madame Sans-Gène" is not a masterpiece, but its orchestration is wonderfully interesting—a clean, well made, musicianly score. Not so happy is the treatment of the voices. —Edward Ziegler in *The Herald*.



Geraldine Farrar as the Laundress in Act I of "Madame Sans-Gène"

acts that have often been achieved as well if not better by others. In the third and fourth acts, on the other hand, the scoring is inclined to be thick, deficient in transparency and at times ridiculously ill-adapted to the voice.

HERBERT F. PEYSER.

What other critics said of the premiere:

The performance of the new opera had all the excellence and showed all the care in preparation that characterizes the productions of the Metropolitan at the present time. —Richard Aldrich in *The Times*.

The melodic flights which do occur disclose no lofty flight of musical invention. They are pretty and pleasing, but they lack the directness, the individuality, the incisiveness essential to the excitement of enthusiasm. —W. J. Henderson in *The Sun*.

It glorified the administration of Signor Gatti-Casazza, bound new laurels around the brow of Signor Toscanini and his helpers, where they already cluster thickly, and won a fresh guerdon for the Metropolitan company and its artists. —H. E. Krehbiel in *The Tribune*.

Giordano's work disappointed me considerably since I was prepared for something extra-fine from this product of the young Italian school whom I had considered the most talented, and above all, the most musical of them all. —Maurice Halpern in the *Staats Zeitung*.

Whatever the cause, the music is not of high operatic character. It is rather better than Giordano's "Fedora," scarcely equal to his "Siberia," and manifestly below the creative merit of his masterpiece, "Andrea Chenier." —Pierre V. R. Key in *The World*.

Giordano has here and there been really equal to the musical exigencies of his theme. Wedged between loud and undistinguished passages are several charming and at least two noble episodes. —Charles Henry Meltzer in *The American*.

But the fact remains that the score of "Madame Sans-Gène" contains absolutely nothing of essential value, unless it be the revolutionary songs employed so liberally in the first act; absolutely nothing that will tend to prolong interest in the lyric version of Sardou's drama once the superficial curiosity of the public has been satisfied. —Max Smith in *The Press*.

His music lacks distinction and the charm of individuality, getting less attractive from act to act. —H. T. Finck in *The Evening Post*.

a question of time when the increasing beauty of his singing will make itself felt at the box office. Mr. Amato's *Amonasro* and Mme. Ober's *Amneris* had their wonted powerful dramatic appeal.

Caruso in the "Masked Ball" filled the house on Saturday afternoon. In the evening was given the first of the series of popular-priced week-end performances. "Tannhäuser" was the opera sung, the cast being practically that which has interpreted Wagner's work for the past few weeks. A great wave of applause swept over the auditorium as Mr. Hertz came into view before the first act, this being his first appearance in the conductor's chair since announcement had been made of his forthcoming departure. The applause continued for several minutes while the genial conductor bowed repeatedly and he was several times compelled to defer momentarily the beginning of the overture. A similar scene took place before the third act. The performance, on the whole, was good, with Mmes. Galski and Matzenauer and Messrs. Urlus, Goritz (who replaced Mr. Weil as *Wolfram*), Braun, Reiss and Schlegel in the principal parts.

LOS ANGELES OPENS ITS OPERA SEASON

Constantino Star of National
Company—Success for Miss
Raynolds

LOS ANGELES, CAL., Jan. 20.—After a year of advance promotion by Carlo Marchetti and Mario Lambardi, the National Grand Opera Company is in its first opera engagement here at the Temple Auditorium. The promoters formed an association of Los Angeles people to father the venture and it is hoped to make it more permanent than its predecessors on the Pacific Coast. The engagement opened with "Aida," the principals being Sarame Raynolds, Margaret Jarman, B. Dadone, L. P. Revera, Itala Picchi, and O. Lambardi. Of these Mr. Lambardi, basso, and Margaret Jarman, contralto, were favorites of former seasons. Miss Jarman is a Los Angeles product and she received a hearty welcome from the large audience, especially as she showed a marked advance in vocalization and stage method.

Miss Raynolds, whose home city is Albuquerque, New Mexico, proved to have had excellent schooling for opera and to have a delightful soprano capable of considerable development. She sings with good taste and with a mellow, pleasing quality which won the applause of her hearers. Later she sings in "I Lombardi," "Ruy Blas" and "Il Trovatore."

Florencio Constantino is the leading star of the company and on Tuesday night the house was packed to hear his *Faust*. He has been in Los Angeles for several weeks resting and was in excellent voice. He met with the greatest success and his mellifluous tones seemed fully as golden as when, eight years ago, he sang on the same stage.

The third of the concerts of the local symphony orchestra presented the Cesar Franck Symphony in D, the Beethoven Violin Concerto and selections from Berlioz's "Damnation of Faust." The soloist was Sigmund Beel, concertmaster of the orchestra, who gave an impressive account of his ability. Director Tandler secured excellent results from his orchestra of sixty and the two performances of this program were given with finish and precision.

Rare honors were accorded the late Adolf Willhartitz in that his funeral services were held under the auspices of the Gamut Club in the theater of that building. The speakers were Dr. W. H. Day, Emil Roeder, German Vice-Consul Carl Bronson and C. F. Edson. The musical program included the "Pilgrim's Chorus" from "Tannhäuser," sung by forty of the Gamut Club members. F. C. McPherson sang Frank Colby's new song, "Destiny," accompanied by the composer, and the Brahms Quintet played an Andantino by Adolf Tandler, director of the Symphony Orchestra. The floral offerings were unusually elaborate and profuse, as Mr. Willhartitz was the first president of the Gamut Club and a prominent member of the G. A. R., having been a major in the Civil War. Mr. Willhartitz was dean of Los Angeles musicians and was still active in his profession up to a few days of his death.

Ellen Beach Yaw, the *altissimo* soprano, sang last week to a different audience from the one that usually hears her. She visited the jail and entertained the inmates not only with several solos but with personal talks. W. F. G.

Brooklyn Post for Harry Rowe Shelley

Harry Rowe Shelley, formerly organist and musical director of the Fifth Avenue Baptist Church, Manhattan, has been engaged as organist for the Central Congregational Church, Brooklyn, and will begin his work there the first Sunday in May. Mr. Shelley has been in Europe several months.

Germaine Schnitzer under Haensel and Jones Management

Germaine Schnitzer, pianist, will be under the exclusive management of Haensel and Jones for the season of 1915-16.

Mme. Melanie Kurt, the Metropolitan Opera Company's newest German soprano, arrived in New York on the *Rotterdam* on January 20. She will make her American debut next Monday, February 1, as *Isolde* in Wagner's drama and later in the week will be heard as *Brünnhilde* in "Die Walküre."

AN OVATION FOR ALFRED HERTZ

Great Wave of Applause Sweeps over Metropolitan Auditorium when Conductor Makes First Appearance Following Announcement of His Resignation—"Tannhäuser" First of Popular Saturday Night Performances—Martinelli's Rising Star

A PART from the premiere of Giordano's "Madame Sans-Gène" last Monday evening, which will be found treated in detail above, nothing of novelty or exceptional importance was transacted at the Metropolitan Opera House last week. A repetition of "Boris" on Wednesday evening brought out another large audience which reveled in the exotic splendors of Moussorgsky's great work—the greatest masterpiece brought to this country since Wagner's dramas were new here—while on Thursday night

a large crowd braved the mortal dullness of the "Huguenots" to hear Caruso, Scotti, Hempel and Destinn. Mr. Polacco rattled the bones of the age-worn score most vigorously.

Instead of "Sans-Gène," which Miss Farrar's cold made impossible, "Aida" was sung on Friday before an audience of moderate size. Mme. Rappold, in the title rôle, acquitted herself creditably, though her intonation in the Nile scene was not above reproach. Mr. Martinelli's *Rhadames* is growing in vocal attractiveness like everything which this promising young tenor does. His star remains steadily in the ascendant and it is only

FLONZALEYS OFFER QUARTET BY REGER

Work Shows Composer in Richly
Melodic Vein—Given Noble
Performance

Max Reger's Quartet in D Minor, op. 74, was the feature of the Flonzaley Quartet's second appearance of the season at Aeolian Hall on Monday evening, January 25. It was in fact so important that Mr. Betti and his co-artists played only one work with it, Haydn's Quartet in D Major, op. 76, No. 5.

The premiere performance of Giordano's opera "Mme. Sans Gêne" at the Metropolitan, which occurred at the same time, did not prevent a large audience of chamber music lovers from gathering to hear the Flonzaleys.

The Reger Quartet, op. 74, would seem to date back a number of years according to its opus number. It is unquestionably a work of importance, perhaps the biggest quartet which has come out of Germany in years, barring the Schönberg, op. 7. In it one finds Herr Reger still concerning himself with exhaustive contrapuntal development, with the handling of themes of all kinds in an astounding erudite manner. But to this is added an amazing melodic richness; the themes are very definite, some of them extraordinarily beautiful.

The second theme of the opening movement, in spite of its eternal step of the seventh, a "Tristanesque" touch which all composers since Wagner seem to employ at some time or other in their careers, is quite stunning and its manipulation masterly. There is also a bristling *fugato* in this movement. The Vivace, scherzo-like in feeling, is clever and wholly free in its harmonic make-up. For his slow movement Reger has given us an Andante with variations, some of them very Schumannesque in spirit. There are a dozen variations or more and the peroration grips through its intensity. The finale is light, dance-like in character, fetching in its melody and not too long. Before the production of this work much was spoken of its length. The writer of these lines timed it last Monday and found that it consumed just one hour and three minutes. The first and third movements are twenty-two minutes each in duration. Perhaps it would be well to shorten these movements, the development section of

the opening movement suffering somewhat from repetition and thus allowing an effective cut, while the omission of some of the variations would bring about a happy improvement in the Andante.

The Flonzaleys played the work perfectly; in their hands there was not a dull moment in it. Much has been said about the marvelous ensemble of Messrs. Betti, Pochon, Ara and d'Archambeau. Never have they been heard in finer form than on this occasion, when their formidable equipment technically and musically made it possible for them to present the Reger work as they did. They were given an ovation at the close of it by an audience which seemed to approve of both the performance and the composition. Their playing of the Haydn Quartet was quite as notable in its way, the quick movements having grace and polish, while in the deeply felt *Largo* they accomplished a piece of *sostenuto* playing which touched perfection.

A. W. K.

Nordica Will Contest Goes from New York to New Jersey

Marking the latest development in the contest over the will of Mme. Nordica, a decision was made on January 22 by Justice Lehman, of the New York Supreme Court, permitting George W. Young, husband of the singer, to probate in New Jersey what he claims to be her genuine will, which left her entire estate to him. The decision was returned in injunction proceedings brought in behalf of relatives of Mme. Nordica, who were her beneficiaries in another will which they allege to have been her last one. The question involved was as to whether the case should be passed upon by a New York or New Jersey tribunal. Mr. Young is a New Jersey resident and asserts that his wife had been a legal resident there too.

Two Fryer-Mukle Joint Recitals

Herbert Fryer, the English pianist and composer, who recently achieved a success at his recital in Aeolian Hall, New York, is to join forces with May Mukle, the English cellist, in two recitals to be given on February 21 and 28 at the Little Theater, New York. The concerts are to be under the management of Haensel and Jones.

Harold Henry Illinois Soloist with Damrosch Orchestra

CHAMPAIGN, ILL., Jan. 20.—Harold Henry scored a great success here tonight at the University of Illinois, playing the Liszt E Flat Concerto with the New York Symphony Orchestra. He was recalled seven or eight times.

CLASSIC WORKS ON STOKOWSKI PROGRAM

Gabrilowitsch with Philadelphia
Orchestra—Henri Scott
Choral Soloist

PHILADELPHIA, Jan. 25.—Returning after an absence of several years, Ossip Gabrilowitsch, the Russian pianist, was the soloist with the Philadelphia Orchestra at its fourteenth pair of concerts on Friday afternoon and Saturday evening, appearing twice on a program which included as the purely orchestral features the G Minor Symphony of Haydn and Richard Strauss's "Till Eulenspiegel and His Merry Pranks." The symphony was read by Mr. Stokowski with an intimate regard for its simplicity of spirit and the refreshing charm of its melodies.

Haydn was followed by Mozart, whose Concerto in D Minor, for piano and orchestra, enabled Mr. Gabrilowitsch to display many of his admirable qualities. Gabrilowitsch played with notable refinement and exquisite beauty of tone, the poetic spirit being at all times evident in his work. Gabrilowitsch was heard again in Weber's Concertstück for piano and orchestra. The brilliancy of the pianist's execution and the splendid delivery of the intervening instrumental march were features of the interpretation.

After Haydn, Mozart and Weber it was a long journey to Richard Strauss, but the orchestra delivered the big cargo of modern instrumental effects in "Till Eulenspiegel" with glowing success.

The Haydn Club of Oak Lane, under the direction of Gertrude Hayden Fernley, gave the first concert of its eleventh season in Horticultural Hall last Tuesday evening, when this admirable chorus of women's voices was heard in an attractive program, with Henri Scott, bass, and Dorothy Johnstone Baseler, harpist, as the special soloists. In Mrs. Fernley's conducting there is evident an under-

standing and a thoroughness which enable her to obtain artistic results. The chorus is made up of voices that have been carefully chosen with the view of tonal quality and balance, as well as ability and intelligence on the part of the individual singers. "Snowflakes," by Charles F. Manney, "The Dusk Witch," by Paul Ambrose, Cadman's "Indian Mountain Song," and "The Snow Storm," by James H. Rogers, were done with skill and expressiveness. In Mrs. Beach's "Sea Fairies," with Louise Sterrett, Edna Barber and Margaret Swartz as incidental soloists, and "Song of the Rhine Daughters," from Wagner's "Götterdämmerung," the chorus also acquitted itself creditably.

Mr. Scott sang Thomas's "Drum Major's Song" with fine resonance and breadth of tone, and gave especial pleasure in his sympathetic delivery of the "Evening Star" song from "Tannhäuser," with harp accompaniment by Mrs. Baseler, and, later, a dramatically effective presentation of Homer's "Pauper's Drive." The harp solos by Mrs. Baseler gave delight to every listener. The accompaniments were well played by William S. Thunder.

Louise Cox Soloist with Singers' Club

The Singers' Club of New York, a chorus of forty men's voices, gave its first private concert of its twelfth season at Aeolian Hall on Wednesday evening, January 27. Louise Cox, of the Metropolitan Opera, was the soloist. The officers of the club are Frank Seymore Hastings, president; A. S. Fedde, vice-president; Samuel Nelson Hinckley, secretary; Willard B. Platt, treasurer, and G. Waring Stebbins, conductor. Among the associate members are E. C. Benedict, Arthur Phillips, E. H. Peabody, Herbert L. Satterlee and Ten Broeck M. Terhune.

Jane Osborne-Hannah's Shreveport Success

SHREVEPORT, LA., Jan. 18.—One of the finest recitals heard in this section was that recently given by Jane Osborne-Hannah, soprano. The singer was in splendid voice and her program was designed to display her best vocal qualities. Eugenie W. Shaffner was an able accompanist for Mme. Hannah.

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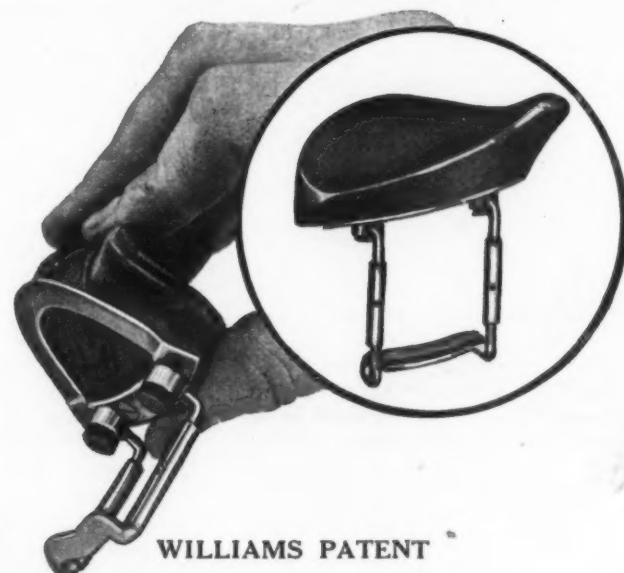
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Dear MUSICAL AMERICA:

We all feel poor these days, but I would give a considerable part of my worldly wealth to have had a correct diagnosis of the mental condition of our respected Signor Giulio Gatti-Casazza, when "Ma" descended upon him, while he was taking a moment's rest in his sanctum, and informed him that sweet Geraldine would not be able to sing at the première of "Madame Sans Gêne" that night on account of a cold—and this with the house sold out, and the speculators asking thirty-five and forty dollars for a couple of orchestra seats!

I call the estimable lady "Ma," because while there are many mothers who circulate about the Metropolitan to exercise a protecting influence upon their offspring who are members of the company, there is only one real "Ma."

The announcement was crushing! Can you imagine what it meant to all the people who had made arrangements to attend that opening? Can you imagine what it meant to all the members of the company who had been working, for weeks, getting ready? And, particularly, can you imagine what it meant to our dear friend, Amato, who had endured tortures trying to discover the exact amount of gun cotton necessary to give a precise representation of the *embonpoint* of Napoleon, the rôle, you know, for which he was cast?

Can you also imagine the terrible confusion there was, when, at the last moment, the announcements were put out in the foyer of the opera house that the première had been postponed till Monday?

Can you also imagine the trouble that resulted in the frantic endeavor of some people to get their tickets cashed in?

All of which provoked a good deal of misunderstanding and some very humorous incidents; not the least was that of the man, who, having sat out nearly the whole of the first act of "Aïda," which had been hurriedly put up, rushed to the box office and accused the poor, innocent cashier of defrauding him, because, he said, he did not believe that "Sanjeen," as he called it, was played by colored people.

As to whether the new opera will prove popular, is more than I would like to say, from a single hearing. The first and second acts went well. The last two acts did not seem to arouse the same amount of enthusiasm, even with the assistance of a well organized and carefully distributed claque.

I never remember an occasion when a play was successful where the last act or two was played on a half darkened stage.

Maybe the public lose interest, when they are straining their eyes to try to follow what is going on.

Of the music, no doubt your various eminent critics will discant learnedly. I found some of it pleasing, a good deal of it reminiscent, much of it ordinary, some of it banal, but, at the same time, there were many effective numbers.

One of the difficulties under which the performance labored, was that those most interested had seen the play from which it was adapted. From them came the criticism, as it did when "The Girl of the Golden West" was produced, that it is not easy to successfully adapt a strong play to an operatic purpose.

With "Madame Sans Gêne" this is especially true, because in the original so much depends upon development of character and a witty dialogue.

Except in the last acts, where Napoleon suspects his wife, there is not much of

what one would call "dramatic human interest" in the plot.

The adventures of the laundry woman, even with the background of the Revolution, and later, of Napoleon's campaign in Italy, are episodal rather than dramatic.

As was expected, Geraldine Farrar made a notable success in the rôle of the happy-go-lucky, independent, free-and-easy *Blanchisseuse*. She remained, however, true to her controlling disposition to overact at times, and underact at others.

She looked charming in the first act, and played well in the second, though when the scene calls for some restraint, she overacted to such an extent as to reduce the rôle from low comedy to extravagance.

In the last two acts she seemed to lose her extravagance, and toned down overmuch, and so became almost a lady of refinement.

While between the first and later acts a number of years are supposed to elapse, Miss Farrar showed no difference in her make-up. She never grows old—on the stage.

However, she sang gloriously all the way through the opera.

Martinelli, again, by his vigorous acting and good singing, made a hit, indeed he aroused the public twice to positive enthusiasm. Althouse also made a marked success.

The most notable performance of all, undoubtedly, was that of Amato, as *Napoleon*. It seems to me as if the part lay a little low for his voice. With really little opportunity for those stirring dramatic climaxes for which he is renowned he held the attention of the audience absolutely.

Toscanini conducted. Again he proved himself a marvel!

What the popular verdict will be it is too early to state. Musicians and music critics did not appear to have a high opinion of the work, yet a number of those who go to the Opera House to be entertained, rather than to criticize, seemed to be well pleased, and they, after all, constitute the paying opera going public.

As I left the opera house I was asked what I thought of it. I replied that the principal impression left upon my mind was the wonderful smoothness of the performance. Not a hitch, not a break. It was as if the opera had been performed a number of times. Those who have attended premières in Europe, with the shouting of the prompters, the confused action of the chorus, know the difference.

With all the fuss that is being made about Signor Caruso's departure, in February, one is prompted to say:

"If all there is to music in this city is opera, and if all there is to opera is Caruso, then the sooner we all throw up our hands and go to Kansas to raise cattle and corn, the better."

There appears to be an underlying note of disappointment with regard to the reappearance of Busoni, the Italian pianist, in this country, which was made after an absence of several years, at the Metropolitan Opera House concert on Sunday night.

It is not fair to judge Mr. Busoni by his performance on this occasion, one of the reasons being that he had just reached New York from the other side, had not had his hands on a piano in some time, and had been through a more or less trying experience abroad.

When Mr. Busoni appears at his recitals, we shall have then, a better opportunity of estimating his powers. Anyway, he is not the type of pianist who is particularly fitted for a Sunday night concert at the Metropolitan.

While a number of music-lovers go there they do not attend in the same spirit as they would a performance by one of our symphony orchestras. They go to enjoy a period of what might be called "musical relaxation."

Then, too, while an artist of unquestioned distinction, Busoni always struck me as belonging to what is described as the "coldly intellectual type," and I have often suspected that piano playing, with him, was something he felt he had to do, rather than something which appealed to him, as it does, for instance, to artists like Harold Bauer, who always imbues you with the idea that he is fully in accord, not only with his instrument, but with his surroundings and with his work.

When I speak of Busoni as belonging to what might be called the "coldly intellectual type" of players, I am not saying anything more than what can be said of most of the Italian virtuosos.

Curious—is it not?—that a nation which has given us some of the most notable singers, should have furnished us with virtuosos on instruments who do not, in any way, resemble their countrymen whose instrument is, perhaps, the best of all, the human voice.

However, this type in Italy is, by no means, rare, as those know who have traveled over the most wonderful peninsula in the Mediterranean.

You will find in the north, and more particularly in Rome, refined, intellectual people, whose attitude is one of reserve, who are very hard to impress, though when aroused are apt to give vent to bursts of fury, as witness some of the revolutions which have taken place in the world renowned city on the Tiber.

When you go South, especially to the territory round about Naples, you meet an entirely different character—jolly, easy going, laughing people, who sing at their work, which they do mostly in the open air, in the streets.

The publication, by the distinguished house of Schirmer, of a new musical quarterly, of which Mr. O. G. Sonneck, who has charge of the musical department of the Library of Congress, at Washington, is the editor, has made it incumbent upon our leading musical critics to write a review of the new enterprise.

When I heard of the scheme, some time ago, I made a luncheon bet with a friend, that the first issue would be sure to contain an article either by Mr. Krehbiel or Mr. Henderson, or Mr. Finck, on musical criticism.

I also suspected a paper by that eminent and venerable authority, Mr. Waldo S. Pratt, of Hartford, Conn. I added that I felt sure that there would be an article devoted to personal reminiscences of MacDowell.

If poor, dear MacDowell had had one quarter the attention while he was living that he is getting now, how happy he would have been!

Well the first number of the new quarterly appeared. I had my lunch—and I didn't pay for it! There was the article on criticism by Henderson, a paper by Waldo S. Pratt, and the reminiscent article on MacDowell.

In their reviews of the new quarterly (which, I trust, will meet with all the success it deserves, for there is need of a high class academic review of the kind) the critics went out of their way to slap at the existing musical papers, which may have their faults, but are far more read than the criticisms and articles of the critics aforesaid.

As to what a musical paper should be, our leading critics once gave a practical demonstration. It happened some years ago, so it will not do any harm to tell the story for the benefit of the younger generation.

For years, Mr. Henderson, Mr. Krehbiel, and others, had felt that there was a demand for a thoroughly able, clean, high class musical weekly paper, which should be unspotted of the world, free from influences of advertisers, and be, like Caesar's wife, above suspicion.

Finally they found an "angel." Whether he was a distinguished piano maker or music publisher, or John D. Rockefeller, I do not know or remember.

Anyway, the paper appeared. Thousands of copies were sent out by the news companies all over the country. Its contents were made up of articles by the various critics who wrote just in the style that they do to-day—and probably will do as long as they live (which, I trust, will be many, many more years).

After a few months, whether the "angel" gave out or the work together with their duties on their respective dailies proved too onerous for the critics—anyway the paper that was to revolutionize musical journalism ceased to appear.

The editors decided to celebrate its decease with a social function, and so they took the subscription list—in the person of Alexander Lambert, the pianist—out to lunch.

Lambert, you know, has the honorable record of having been the first subscriber to every musical paper that has ever been issued for the last fifty years in this country. I believe he has bound volumes of them all.

At the obsequies it was felt that some consolation could be derived from the fact that among the assets of the defunct enterprise was the money due for the thousands of copies which had been sold by the News Company.

But what was, later on, the consternation of the confraternity, when these thousands of copies began to arrive "Returned Unsold!" with a big bill for "expenses." Indeed, as one wag put it, at the time, more copies were returned than they had sent out, and it was always a problem where those extra unsold copies came from.

Thus the notable effort by our leading musical critics to uplift the standard of musical journalism resulted in nothing but a beautifully bound volume on the shelves of the library of that most amiable and generous of souls, Alexander Lambert.

The friends of Louise Homer—and they are many—have, from time to time, ex-

pressed their regret that she was not singing with the Metropolitan Opera Company; indeed, I believe you published one or two letters on the subject. The intimation has been made that her absence from the Metropolitan stage was due to the increasing disposition on the part of Manager Gatti-Casazza to dispense with the services of American singers.

How unjust this charge was is seen by the fact that Mme. Homer had contracted for a number of concerts at the beginning of the season, but had also a contract with the Metropolitan, which was to begin about the first of February.

This contract, however, Mme. Homer has announced she is unable to fulfill, for the plain reason that she expects the visit of the stork, and hopes for a noteworthy addition to the "Heavenly Twins," who have been so much in the public eye for years.

The withdrawal of Clarence H. Mackay, H. Lamont and Harry Payne Whitney, following that of Otto H. Kahn, from the board of directors of the Century Company was expected, for the reason that when they took an interest in the Century Company it was in consequence of the invitation to Mr. Kahn made by the gentlemen of the City Club, who had started the enterprise to give opera in English at popular prices, to come in and help out. As is generally understood, the opportunity was seized upon by them as a good chance to offset the threatened competition of Mr. Oscar Hammerstein.

The matter has no longer any interest to the music loving public, except through the declaration of Mr. Charles H. Strong, the president of the Century Opera Company, who is out with the statement that these resignations will make no difference in the campaign the Century Company is opening for subscriptions to start its season next Fall.

Virtually there is nothing left of the Century Opera Company enterprise, now that the Aborns have withdrawn, than the members of the City Club, who were interested at the start.

The serious question which arises here is this: Is the public likely to continue an interest in the Century Opera Company and its plans, especially to the extent of subscribing in advance, when they realize that the company is in the hands of men who are charged—whether rightly or wrongly—with having sold out the entire scheme to certain members of the Metropolitan Opera Company who, to put it mildly, were not interested in opera in English at popular prices, but only continued to sustain the company as long as it served their purpose—though it should be said in fairness to Mr. Otto H. Kahn and some of his associates that in the end they acted in a very public spirited manner and put up a considerable amount of money to keep the thing floating, even after there was no possibility of danger from any opposition or competition from Mr. Hammerstein?

It is my firm conviction that the day is not far distant when we shall have opera at popular prices, some of it in English. I hope also that it will mean English Opera—that is to say, where the libretto will be written in the English language originally, and the composer will be an American, using the term in the broad sense, to embrace men and women of any nationality, who are in this country.

The "resignation" of Alfred Hertz, the noted conductor of German opera at the Metropolitan, will be regretted not only by thousands of opera goers, who have recognized the value of Mr. Hertz's work, but also by the few who have understood the grave difficulties under which that work was accomplished, of which only those who are acquainted with the inner politics of the Metropolitan have any idea.

It has been said, I believe, that interest in German opera has somewhat decreased of late years. While I have no access to the books of the Metropolitan, still I believe that that statement is not well founded, and that, on the contrary, German opera has paid better, on the merits, than Italian opera has done, except on Caruso nights.

Furthermore, it should be said that the performances of the "Ring" for which there is no regular subscription, have always been well patronized, while the performances of "Parsifal," which, even in Germany, have not drawn record audiences, have done so in New York.

When Mr. Hertz ends his connection with the Metropolitan this season, it is to be hoped that an arrangement will be made among those who love German music, and particularly German opera, to have him remain with us.

He has established himself firmly in the affection of opera goers and music-

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

lovers outside of those of German birth or German descent. He is greatly respected, his ability and experience are admitted, he has not yet passed the prime of life, and certainly with the growing interest in music, and the ever growing population and wealth of this country, he should be placed at the head of some notable organization which will give him further opportunity to help in the development of musical knowledge and culture in this country.

There is one point that I believe I can state with some confidence, namely, that there never, at any time, has been any disagreement between Mr. Hertz and Signor Gatti-Casazza. On the contrary, no man has appreciated more Mr. Hertz's value to the Company than the amiable, artistic head of the Metropolitan.

When I read the letters which Mr. Hertz and Mr. Otto H. Kahn had exchanged I could not help saying to my-

self: "Der Mohr hat seine Pflicht gethan, der Mohr kann gehen!"

Happy is Mischa Elman, the young Russian violinist. He is probably not going to make many, if any, public appearances this season for the reason that he had a big European tour booked, which the war upset. So he came here, and can look out on Broadway from his rooms at the Knickerbocker Hotel, with peace. As he says himself, he is comfortably established, and has settled down to enjoy a whole year of rest and reflection.

Perhaps you remember I told you how little artists who travel really see of the country and the people—though some of them are not averse to publishing their impressions.

Mischa Elman is deliciously frank in saying that he never knew anything about us, with all his travels, and that he welcomes the opportunity to get acquainted.

He is still young, being only twenty-four, and among other things he can do now is that he can hear something besides his own music, and find out how much good music there is given right in this city of New York.

One of the things that has attracted him is the craze for dancing, which he says he enjoys—when others do it. He likes to look on.

The result of the rest and the education and the getting better acquainted with this great democratic nation, will, no doubt, be, that when Mr. Elman again appears in public he will play with greater breadth and with that deeper understanding of humanity which is, after all, needed to bring out the full powers of even the most talented virtuoso.

Some time ago, possibly a couple of years, a certain Mr. Waghalter, the conductor of the Charlottenburg Opera House, in Berlin, came over here, stayed less than two weeks (ten days of which he spent at a resort on Long Island) and then gave out an interview, which was published, by the bye, in your own paper, in which, while he would not talk about the musical conditions in Berlin, or the opportunities for study and advancement of young Americans who were abroad, he did discuss what he was pleased to term the lamentable lack of musical knowledge and interest in music in this country.

Perhaps you recall that he finished his interview by saying:

"If it has been shown that wild animals—lions, tigers, bears, giraffes, wolves and even snakes and insects—are susceptible to musical influences, why not Americans?"

At that time the interview was looked upon as something bizarre and ridiculous; merely the outburst of a disappointed ambition to accomplish something for which he came here. I told you, and I have told you since, that his attitude was typical of the attitude of Germans abroad, especially Berliners, to everything musical in this country.

As proof of my contention, let me call attention to the statements made by Herr Hans Heinz Ewers, in your last issue, in the course of a communication sent from Berlin by your correspondent there, and which appeared in the *Zeitung am Mittag*, in Berlin. In this communication Mr. Ewers said:

"Scarcely two of every million Americans had ever heard the name 'Louvain'; not one had the least idea that a famous cathedral existed in Rheims."

Mr. Ewers also deplored the utter lack of culture in this country.

Maybe his attitude is caused by his failure to get his new opera accepted at the Metropolitan.

As I like to ask questions, here is one: If Americans, and especially New Yorkers, are so ignorant, so lacking in culture, so devoid of any real interest in music, why the devil did Mr. Ewers come here and try to get his opera produced at the Metropolitan?

Your
MEPHISTO.

HELPING CAUSE OF WISCONSIN MUSIC

Milwaukee Municipal Orchestra Will Feature Works of State's Composers

MILWAUKEE, Jan. 19.—The attendance at the Sunday afternoon concerts given by the Auditorium Symphony Orchestra has grown so that the south half of the Auditorium Hall, which has a seating capacity of 3,600, is no longer sufficient to accommodate the audiences. Sunday's concert was attended by 3,700 persons, so that many had to be content to listen back of the curtain which divides the hall, while 200 were turned away. The admission price was ten cents and the concert cost the city \$415.

"I think the exigency that has arisen may help us to solve the problem of expense," said J. C. Grieb, manager. "We shall provide seats at the next concert for 6,000. The prices will range from ten cents for gallery seats to \$5 for the boxes. The orchestra platform will be placed in the center of the hall. If there is a surplus we shall apply it towards equipping the music library we have begun."

Another innovation planned is to feature at each concert one or more compositions written by Wisconsin composers. Mr. Zeitz, director of the Municipal Orchestra, is a firm believer in America's musical future. "We must make the project of America's musical independence a reality," he asserts. "We are trying to do our part. At the next concert we shall offer two compositions by Charles J. Orth. The Sunday following we shall present two works by Otto W. Miessner, director of music at the Milwaukee Normal School. We also have under consideration the providing of special concerts for the musical education of the children. Our soloists, with few exceptions, are Wisconsin musicians."

Mrs. Orville Preetorius, classic dancer, was received with great enthusiasm in an interpretation of the "Peer Gynt" Suite at Sunday's concert.

J. E. M.

In the place of former Mayor Charles A. Schieren of Brooklyn, who has been president of the Academy of Music for many years, Col. Willis L. Ogden, who was vice-president, was elected president on January 19. Thomas L. Leeming was elected to fill Col. Ogden's place.

OSCAR SEAGLE

SCORES WITH
Philadelphia Orchestra

Noted Baritone Called Lyric
Genius After Brilliant Success
In Two Appearances

Comments of the Press—

"Oscar Seagle, baritone, who learned of Jean de Reszke and then sang far and wide in Europe, was the brilliantly successful soloist. He owes the profound impression he made wholly to the legitimate appeal of the best vocal method and the sincerest ideals, in two of the finest airs he could have chosen to demonstrate his points of excellence in his art. If there was not such variety of facial expression as the singer doubtless would have allowed himself in opera, there were present flexibility and resilience in the response of the vocal chords, with a knowledge of breath-control and the means of evoking a round, pure, powerful tone that came, not from the head at the top of the palate, but from a point of origin properly nearer the diaphragm. The sudden Mephistophelian sneers of sardonic laughter interpolated in the poignant Moussorgsky ballad were the achievement of lyric genius."—*Philadelphia Public Ledger*.

The soloist was Oscar Seagle, and his success was emphatic. The chief charm of his singing is his freedom. Nothing seems to be an effort, but his rich, broad voice simply floats out melody, and to this he adds a splendid style, which was shown specially in his second number, Moussorgsky's "Chanson de la Puce," a rather dramatic composition, which afforded the audience the best opportunity to judge of his fine vocal powers.

—*Philadelphia Press*.

Oscar Seagle, baritone, also contributed his quota to the general effectiveness of the concert.

Mr. Seagle's voice and manner are both highly individual and correspondingly interesting, and he gives every evidence of being an artist of poise and resource.—*Philadelphia Evening Telegram*.

His singing aroused the sort of applause that betokens sincere appreciation, and his numbers were worthy of their place on an exceptionally interesting program.—*Philadelphia Evening Bulletin*.

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DRAWING POWER

Minneapolis Journal, January 20, 1915

Yesterday afternoon there was another Beethoven concert and another snowstorm, but the largest audience yet for any event in the memorable cycle turned out to hear the mighty Eroica symphony and Maud Powell in the divine violin concerto.

Victor Nilsson

ALSO

Minneapolis Tribune, January 20, 1915

Maud Powell's Triumph

The assisting soloist at yesterday's concert was Maud Powell, the American violinist and indubitably the greatest woman violinist of the world today. Indeed she can bravely hold her own if sex be left out of the question. Her performance of the D major concerto, the only violin concerto ever written by Beethoven, was a memorable event, so truly did it catch, hold and reflect the real spirit of the master composer. There is no need at this time to speak of the commanding technical abilities of Maud Powell; of her nimble fingering, her entrancing trill, her sweeping and infallible accu-

racy or her phenomenal control of her bow. In tonal resource she is also beyond criticism, playing with varied color at will and making her fiddle speak with the voices of innumerable different instruments. All these difficult problems she has solved so thoroughly that they are unconsciously obedient to the behests of her conceptive ideals, and her eloquent translation of Beethoven's complex and beautiful message, contained in his only violin concerto, was a revelation of her technical competence, tonal skill, profound intelligence and artistic feeling.

Caryl B. Storrs

Mgr. H. GODFREY TURNER
1400 Broadway, New York

MR. HINSHAW ADVOCATES CHORUSLESS OPERA

Baritone Would Eliminate What He Considers an "Unnecessary Body"—One Way of Making Opera Less Expensive and More within Reach of General Public—Advantages of a Smaller Orchestra—"Municipal Opera the Thing"

A CHORUSLESS production of opera is the new idea promulgated by William Wade Hinshaw, baritone, formerly of the Metropolitan Opera Company.

"If we wish to see many people attired in all the colors of the rainbow, we go to a spectacular circus, or to the Hippodrome, do we not?"

Mr. Hinshaw gazed questioningly at the interviewer, who wondered what it had to do with music.

"Well, then, why must we continue to have these same gaily-trapped creatures thrust upon us at our operatic performances? To my mind, an operatic chorus offers one of the most ludicrous spectacles existent! Often out of time, as often on unfriendly terms with the tune, always ridiculous in their manner of acting; in heaven's name, why the chorus in opera?"

Unanswered, he continued, "And even a greater fault has the chorus; it is expensive. Expense, as everyone knows, is the menace which is likely to stifle all operatic ventures, sooner or later."

"To begin with, I think that at present the atmospheric conditions in opera are unhealthy. By this I mean that the general public does not get enough of music. Opera furnished by the rich alone will never bring out the general public."

Municipal Opera the Thing

"Municipal opera is the thing, if it is paid for by a slight taxation of the public."

"The first scheme should be to obliterate the chorus to reduce expenses. I say this because I believe the chorus

to be an unnecessary body. The great Wagner proved it. Several of the 'Ring' dramas are without a chorus. The most impressive scenes in any opera concern the principals always.

"The old Greek dramas had choruses. The dramas of to-day seldom include in



William Wade Hinshaw, the Distinguished Baritone

their casts more than twenty persons. Many less than ten. Yet the plays of to-day, as a whole, must surely be as successful as those of Grecian times.

"To raise opera to a paying basis, the lines not required must be done away with."

"While I am on the subject of chorusless opera, let me say that the play, 'Polygamy,' now running in New York, might make a wonderful opera. Nearly all the Belasco productions would make splendid operas, with small orchestra. The orchestra, to my mind, is another factor which might be reduced without any perceptible harm."

When Singers "Bellow"

"Take, for example, the orchestra at the Metropolitan. There is no doubt that it achieves, under a rightly guiding baton, splendid results—when it comes to great volume. Mr. Henderson, of the Sun, has written different articles on the 'bellowing of singers.' He is right. When they are made subservient to the musicians, they have to bellow, otherwise they would seldom be heard above the noise! People seem to forget that an opera is made essentially for the singers, and not for the orchestra."

"The European orchestras are concealed—that is, the audience and orchestra are separated by a partition. The tone of the orchestra is concentrated and goes to the singer, and enough to the audience."

"Neither is a 'prima donna' conductor, enveloped in his genius, conducive to reducing operatic expenses. A capable conductor, in the European houses, whom the audience does not see, conducts the performance on the other side of the partition."

"The opera-going public is more interested in the individual singers from a singing and dramatic end than from any other standpoint."

"Sometime in the near future I am going to offer substantial prizes for operas written for principals alone, with a small orchestra."

AVERY STRAKOSCH.

FINDING VALUE OF MUSIC STUDY IN THIS COUNTRY

Increased Enrollment at Oberlin Conservatory Explained by Director—Mr. Freund's Labors Bearing Fruit

OBERLIN, O., Jan. 23.—In his annual report to the president of Oberlin College, Prof. Charles W. Morrison, director of the Oberlin Conservatory of Music, notes the unusual increase of students this year in the conservatory. A note commenting on it says that it is "due possibly to the war in Europe, which has kept a large number of im-

mature students at home to study in our own schools. This may be the turning point, so ardently labored for by John C. Freund, that American students of music should avail themselves of the advantages offered in our own country and should cease to believe that all advanced musical culture must bear the stamp, 'made in Germany.'"

Mr. Freund lectured in Oberlin last year before the entire student body in Finney Memorial Chapel and his address was one of great interest and power.

Fritz Kreisler and Boston Symphony as Brooklyn Attraction

Fritz Kreisler received the welcome of a returned hero at the Brooklyn Academy of Music, when he appeared with the Boston Symphony Orchestra, on January 8. Showing somewhat in his bearing the effects of his unkindly experience in the war, the sympathetic touch of the great violinist was all the more deeply felt by his enthusiastic hearers. His art had not suffered, that was sure, for his interpretation of Mendelssohn's Concerto in E Minor was as inspiring piece of workmanship as he has ever

presented to his public. The "Eroica" Symphony was sublimely given by the orchestra, with the intimate understanding between men and Dr. Muck. "Variations on a Theme by Haydn," Brahms's vision of a more elastic "St. Anthony's Hymn," was admirably played.

G. C. T.

SLAVS IN CONCERT FOR DESTITUTE UKRAINIANS

Sombre Music by Chorus in Garb of Many Hues—Didur's Moussorgsky Song—Warm Favor for Rappold

Aid for an oppressed people, doubly harassed by the war, was given as the result of a concert for the benefit of widows and orphans in Galicia, which took place at Carnegie Hall, New York, on January 19. This event was under the auspices of the Ruthenian-Ukrainian Relief Committee, which is seeking assistance for that section of the divided Ukrainian nation which settled in Galicia and therefore feels the heavy hand of the Russian invaders.

Most of the performers in the concert were Slavs, including Adamo Didur, the Metropolitan basso; Zofia Naimska, pianist, and a Ukrainian chorus under Conductor Hundycz. In addition there were Marie Rappold and her accompanist, William Janashek.

Unique in interest were the offerings of Mr. Didur and the mixed chorus. The members of the latter trooped upon the stage in the vari-hued garb of their nation, which was sharply contrasted with the sombre coloring of most of the music which they sang. Most characteristically Slav was the "Weczernyci" ("Evening Song") of Niszczyński. In view of the texture of the voices employed the work of the chorus was not to be reviewed as a concert performance, but rather as true folk singing.

The favorite of Mr. Didur's offerings was his graphically delivered "Blocha," by Moussorgsky, in whose opera, "Boris Godounow," the basso had made his greatest New York success. He also sang two Ukrainian songs, besides two Polish numbers, which did not show marked national traits. Miss Naimska gave pleasure in numbers by Chopin and Paderewski.

There was warm favor for Mme. Rappold's lovely voice, as revealed in "Vissi d'Arte" and numerous songs. Mr. Janashek played her accompaniments with musicianship and, in one perplexing situation, with resourcefulness. Musicians in the audience were Marcella Sembrich, Rudolph Berger, Frank La Forge, Sigismund Stojowski and others.

K. S. C.

Two of the members of the Grumbacher Quartet in Berlin this year are Americans—George Walter, the Hoboken tenor, and Arthur van Eweyk, the Milwaukee baritone.

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Boston Advertiser, Dec. 7th, 1914—By reason of fine artistry and beauty of voice Miss Teyte has steadily gained favor with Bostonians, and yesterday she greatly added to the esteem in which she is already held. Vocally and temperamentally she is peculiarly suited to the demands of the modern French school of vocal composition, and it is in her singing of this type of songs that Miss Teyte excels. In her art she has noticeably developed and ripened in many respects since her last appearance here. Her voice has gained in breadth, warmth and brilliancy. In her interpretations there was great depth of feeling and keen grasp on the intentions of the poet and composer. Especially enjoyable was her singing of the familiar air by Bellini. In it Miss Teyte gave pleasure with a tone of exquisite purity and clarity, excellent legato and fine phrasing.

Washington Post, Jan. 13th, 1915—True vocal beauty is the charm of Miss Maggie Teyte's voice. It has a classic purity in its absolute sweetness and simplicity.

Baltimore Sun, Jan. 13th, 1915—The soloist of the occasion was Maggie Teyte, who was in beautiful voice and sang an aria from "The Magic Flute" with charming simplicity and great beauty of tone.

Pittsburgh Dispatch, Nov. 24th, 1914—As to Miss Teyte's voice—its exclusive and poignant appeal is peculiarly difficult to define. There is something in the little singer's whole manner, personal and technical, which suggests cool hands laid on the brows of the listeners. Her voice is of lovely quality, its sheer beauty of timbre, its exquisite evenness throughout its range, the finish which she has attained in some of the details of vocalization are exceptional, particularly those which are the product of a purely musical instinct.

Philadelphia Record, Jan. 12th, 1915—It seems a pity that so fine an artist should have been a member of our local opera company and not have had the opportunities to shine that her endowment merited. She has a beautiful style of singing and is so entirely unaffected and simple in manner that she gave additional pleasure to an audience rather satiated with temperamental display.

Utica Observer, Dec. 19th, 1914—When Miss Teyte appeared her modesty and girlish simplicity at once made a favorable impression on her audience, but in a very short time they realized that she was one of the great artists as well. Not only has she a lovely voice of excellent range and quality, and without a bad place in it, but she is able to use her voice with the utmost freedom and to express with it the finest shades of feeling and still maintain her purity of tone.

Boston Post, Dec. 7th, 1914—The distinction of Miss Teyte's singing lies especially in her finished diction, her understanding of curious moods and idioms of certain modern composers.

Utica Press, Dec. 19th, 1914—Maggie Teyte literally took the hearts of Utica people by storm last evening. The songs of the eighteenth century when Maggie Teyte appeared in costume were a fitting climax, and she can have no doubt as to the feeling her audience had for her when they called her back for the third encore.

The Italian songs disclosed her power of expression and the wide range of her voice, which not only gave exquisite pleasure to the senses but interpreted the feeling and meaning of the composer.

Entirely unaffected and with little gesture, Miss Teyte sang nearly the entire programme without attempting to translate any of the songs in any way except by her flexible voice.

ECHOES OF MUSIC ABROAD

New Musical Novel by Author of "Florian Mayr" Has Brahms as Central Figure—Frankfort-on-Main Misses Its American Soprano—Fritz Steinbach to Be Munich Concert Society's Conductor—Bernhard Stavenhagen's Death Takes One of Last of Liszt's More Gifted Pupils—Former Milwaukee Composer Writes New National Anthem for Germany—English Critic Takes Exception to Thomas Beecham's Contempt for All Institutions for Musical Training—How French Musicians Entertain Comrades in Hospitals

FOR the American readers of "Florian Mayr," the belated English translation of Ernst von Wolzogen's delightful novel of musical life, "Kraftmayr," there is promise of further enjoyment in the same field though in an entirely different corner of it, in the announcement that Herr von Wolzogen has completed another "musical novel." The central figure in the new book, which bears the name "Peter Carn," is no less a personage than Johannes Brahms. The scene is laid principally in Vienna, with temporary shiftings to Leipsic, Russia and a Bohemian watering place.

The principal characters in "Florian Mayr," as is well known, were drawn from life, though the secret of their identity has been pretty closely guarded.

Von Wolzogen is now in active service at one of the German battlefronts as an officer in the Landsturm.

FRITZ STEINBACH, who gave up his post as Cologne's General Musical Director at the beginning of the season, is to settle next in Munich, there to succeed Ferdinand Löwe as conductor of the Munich Concert Society. It was as director of the Meiningen Court Orchestra that Steinbach distinguished himself as essentially a Brahms interpreter. His Beethoven readings have recently been somewhat unfavorably criticized in Berlin. Hermann Abendroth, of Essen, one of the younger German conductors, is to direct the Gürzenich Concerts in Cologne in Steinbach's stead.

The Meiningen Court Orchestra, which has had a conspicuous career, is one of the organizations that have temporarily ceased to exist because of the war. Max Reger was its most recent conductor.

AT the beginning of this month Walter Kirchhoff, the Berlin Royal Opera tenor, who has been with his regiment since the outbreak of the war, was granted a short leave of absence, and this he made use of to give a Wagnerian concert in Berlin with the Philharmonic Orchestra. In addition to winning the Iron Cross for bravery in the field, Kirchhoff, who is Etelka Gerster's son-in-law, was recently promoted captain of the horse.

The new heroic tenor of the Frankfort-on-Main Municipal Opera, Fanger by name, is leading almost as strenuous an existence these days as if he were on the firing line. All day long he drills recruits in Hanau, then in the evening he goes to Frankfort and sings the Wagner heroes. Despite his open-air vocal exercises during the day he is always in surprisingly good voice at night. He has succeeded Forchhammer in Frankfort.

A review of the musical conditions during the present season in Frankfort published in a German periodical makes this interesting comment: "Marcia van Dresser, an American of stunningly beautiful appearance and noble, if somewhat unemotional organ, has left with her English friends and sailed back to the Land of Freedom. We shall miss this appealing and very useful artist."

HERE'S a description of "the real thing in impromptu concerts," contributed to the London *Daily Mirror*

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For 10 years Directress of the Metropolitan Opera School and the Brooklyn Master School of Singing. Has established an Opera School in Munich: Isabellastrasse 34/o.

by a correspondent who happened upon it in a French military hospital:

"On a bed sat a wounded but convalescent French soldier playing on a

but never gripping, deeply moving. Similar qualities characterized his work as a conductor. He had ample temperament, but it was only in especially favor-



Heinrich Hensel as "Siegfried"

For several years past open-air performances of opera in a forest theater near Dantsic have been features of Germany's Summer season. Last Summer "Siegfried" was given with a cast that was headed by Heinrich Hensel in the name part. The work proved to be excellently adapted for open-air performance and Herr Hensel won another personal success.

violin of his own make. It consisted of a cigar box, pieces of wood, a cork and one wire string. The bow was extemporized out of a piece of bent wood and a few horsehairs.

"Such was the orchestra. Before the war this Frenchman was the leader of an orchestra in a famous Paris concert hall. Close by stood his friend, also convalescent, wearing the French uniform. He was a professional singer who had answered the call to arms and had been wounded in the field.

"Accompanied by the one-string orchestra he sang song after song, and the concert ended with the 'Marseillaise' and the British National Anthem, in which all the men in the ward heartily joined."

ONE of the last of Franz Liszt's pupils died at a comparatively early age the other day when Bernhard Stavenhagen succumbed to pneumonia at his home in Geneva. He had been director of the Municipal Orchestra in the Swiss city and a teacher at the conservatory there since terminating his engagement as conductor of the Munich Court Orchestra and director of the Munich Academy some ten years ago.

"He was a real German idealist both as man and artist," writes Paul Schwers in the *Allgemeine Musik Zeitung*. "Not really a nature of sharply defined artistic individuality, but a man of keen susceptibilities, to whom it did not seem to be given to present a conquering front to the difficulties which the material side of an artist's life offers in manifold degree. Lofty in style and genuinely musical was his pianoforte playing, technically smooth and brilliant,

A German-American composer, formerly of Milwaukee but for many years past a conspicuous figure in Germany's music world, Hugo Kaun, has made the most recent contribution to Germany's supply of national hymns.

EARLIER in the season a "Home for Artists During the War" was opened in Berlin for the purpose of providing food for musicians financially crippled by the changed conditions. Now the Berlin branch of the Society of German Concert Artists has opened another such place, an "Artists' Kitchen," where all musicians, whether members of the Society or not, may obtain an admittance card entitling them to the advantages of the place.

Card-holders can get dinner at this "Artists' Kitchen" for thirty pfennige (seven and a half cents) and supper at a branch of the establishment for from five to twenty pfennige (from one and a quarter to five cents). Special pains are taken to spare those who take advantage of these prices the odium of any suggestion of charity.

IT seems that when Thomas Beecham made his sweeping criticism of English and German music schools the other day in Manchester he began by saying: "Never having been educated at a musical academy or college, never having been musically educated at all, I have only the most profound contempt for all such organizations. There is only one thing you have to do when you decide to become a musician—that is, elect to be born a genius and everything else will be added to you."

To this a writer in *Musical Opinion* replies in an open letter to Mr. Beecham, which begins by quoting the old proverb, "The self-taught man had a fool for his teacher." Commenting on the assurance that "everything else will be added to you," he says, "So far as I can read in the lives of Bach, Beethoven, Mozart and others who anticipated your advice by being born geniuses, they all worked uncommonly hard to fit themselves for the due delivery of the message within them. Everything else was added to them, but only by virtue of their own pains and sweat.

"Isn't it time we knocked on the head the idea that training kills the artist and leaves only the pedant?" he then asks, continuing to address the conductor son of the millionaire manufacturer of pills. "You spoke of the great teaching institutions of London as 'hopelessly effete, played out and useless. They have long ceased to be of the slightest use to any one.' Now observe where this statement leads you. You went on to speak of the rekindling in England of 'the flame of musical inspiration so far as composition is concerned. There is nothing on the Continent superior to it.'

"Very well. Now who are the Englishmen concerned in this 'rekindling' process? A list drawn up by a dozen different musicians, yourself among the number, would surely include the following: Granville Bantock, Vaughan Williams, Walford Davies, Balfour Gardiner, Von Holst, Joseph Holbrooke, Benjamin Dale, Frank Bridge, Thomas Dunhill, Hubert Bath and Arnold Bax. All these are men who have 'arrived,' and who, being mainly on the youthful side, may reasonably be expected to do even better things in the future.

"But if you look them up in Grove, you will be horrified to find that they are

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 11]

all products of the R. A. M. or R. C. M. (The Royal Academy and the Royal College of Music in London)! Several of them have even gone through the (alleged) deadening process of obtaining the degree of Mus. Doc. and are still able to write beautiful music. So we find that these 'hopelessly effete, played out' institutions that 'have long ceased to be of the slightest use to anyone have managed to turn out a group of composers to whom, in your own words, the Continent has no superior.

"There remain two outstanding figures who at first glance seem to give some weight to your theory that so long as one has genius nothing else matters. Delius and Elgar are often spoken of as 'self-taught' men. Let us see how far that description is true.

"Delius, we find, was intended by his parents for a business career and his leanings towards music were discouraged. When he threw up his business and took to orange planting in Florida he really began his musical studies off his own bat. After several years he returned to Europe, and so far from being satisfied with the results of his self-tuition, he entered the Conservatorium at Leipzig. Here his teachers were Reinecke and Jadassohn—worthy men, but a trifle on the dry side.

"I doubt if under such professors he received any better tuition than if he had come to London and placed himself in the hands of Corder, Stanford or Parry. Be that as it may, the composer whose great gifts you have so championed was not spoiled by the aridities and discipline of a conservatoire.

"Elgar, it is true, attended no such institution. He is the one famous living example of what may be accomplished without such aid. Those of you who despise the pedagogue in art are fond of pointing to the one instance that you think supports your theory. You say in effect that Elgar is what he is because he had no academical training. Might it not be just as fairly put the other way—that he is what he is in spite of being what is loosely called self-taught? I may remind you of a recent speech by Elgar at a Union of Graduates func-

tion, in which we find no contempt for the teachers.

"And, by the way, is it correct to call a man 'self-taught' when he has had—as Elgar had—the scores of the great masters to study? With Bach, Beethoven, Mozart and the rest of the glorious hierarchy as guides and friends, a man can get a goodly training if he knows how to set about it. The students at the R. A. M. have the same great men as teachers, with the local professor as intermediary. It is merely an easier and quicker way of getting the same tuition as Elgar got.

"Do you honestly suppose that Elgar, helped in this way, would have been a less able composer than he is? The only result I can imagine would have been an earlier end to his pupilage and a longer list of works of his credit."

SO satisfactory has been the attendance at the opera and drama performances at the Mayence Municipal Theater that the authorities have decided to prolong the season, which it was planned to end the middle of January, until April 15. Not only that, but it has been found possible to increase salaries, which were radically reduced at the beginning of the season. The soloists will be given an increase of 25 per cent. of the salaries they have been receiving, and the members of the chorus an increase of 15 per cent. The guarantee fund provided at the outset, moreover, has not been touched.

COMPOSERS of Swiss nationality, whether resident in Switzerland or other countries, are eligible to compete for the prizes being offered by the *Zürcher Tagesanzeiger* for the best setting in Swiss folksong style of a poem by Ernst Zahn. The first, second and third prizes are sums to the amount of \$40, \$20 and \$10, respectively. The author of the poem and Dr. Lothar Kemptar, Cäsar Hochstätter and Dr. Kündig will be the judges. J. L. H.

DRESDEN CONCERTS

New Sonata by Busoni Introduced in One of Them

DRESDEN, Dec. 19.—Emil Sauer was the soloist at the second Royal Symphony concert. He played the Schumann A Minor Concerto, which is not exactly his style. He made the most, however, of the last movement. The orchestral part was magnificently played under Fritz Reiner's baton.

Eugenie Stolz, the cellist, was introduced to a Dresden audience in the second Philharmonic concert. He is a gifted performer, but has not yet reached his artistic maturity.

The young Hungarian violinist, Emil Telmányi, appeared here to great advantage. His tone is remarkable for mellowness and his playing for poetic charm. "The Devil's Trill" Sonata was perhaps his best effort. As for Bach and Beethoven, he is still too young to enter fully into their spirit. New on his program was a sonata by Ferruccio Busoni, the piano part of which was interpreted to perfection by Hofkapellmeister Fritz-Reiner. We doubt whether even Busoni himself could have played it with such warmth and emotional fervor. The spirit, intelligence and the élan were Busoni's, the throbbing heart within was Reiner's. Telmányi did the violin part with understanding. A. I.

TWO OBERHOFFER CONCERTS

Conductor's Own Arrangement of Liszt's "Liebestraum" in One of Them

MINNEAPOLIS, Jan. 18.—Compositions by Mendelssohn, Massenet, Beethoven, Saint-Saëns and Sibelius were played by the Minneapolis Orchestra, under the auspices of the Young People's Orchestral Association. The performances were prefaced with explanatory remarks by Conductor Oberhoffer. Cornelius van Vliet came in for a large share of admiration in the cello solo from Massenet's "Les Erinnyes."

The number of principal interest to Minneapolis in Sunday's popular program was the Liszt "Liebestraum," orchestrated by Conductor Oberhoffer and played by the orchestra with splendid effect. The players yielded all claim to attention by uniting with the audience in applause plainly intended for Mr. Oberhoffer.

Schubert's "Unfinished" Symphony received a performance which was commanding and exhilarating. Goldmark's Scherzo, Op. 45, charmed, as did also the Strauss "Blue Danube" Waltz.

Eleanor Spencer, pianist, was the soloist. The number was the Liszt E Flat Concerto and it was given a creditable performance. F. L. C. B.

ORGAN RECITALS NUMEROUS

Several Series in Progress This Month in Philadelphia

PHILADELPHIA, Jan. 18.—This is the period of free organ recitals in this city, which undoubtedly has the right to boast of the number and artistic efficiency of its masters of the organ. Among the most interesting events in this field is the series of recitals given by Ralph Kinder, organist of Holy Trinity Church, Rittenhouse Square, on the Saturday afternoons of January, every year. These recitals are now attracting the usual large attendance. Mr. Kinder is always assisted by a prominent local artist, as soloist.

S. Wesley Sears, organist of St. Clement's Protestant Episcopal Church, was heard by an audience which filled the auditorium of the Central High School, at a recital under the auspices of the

American Organ Players' Club, on January 7, his complete mastery of his instrument being unmistakably demonstrated. Assisting soloists were J. Howard Wiley, boy soprano, and Gurney Mattox, violinist.

Frederick Maxson, organist, with the assistance of Mrs. Logan Feland, soprano, appeared before an immense audience, in the regular course of concerts at the Drexel Institute, January 7. Mr. Maxson has long been known as one of Philadelphia's leading organists, and on this occasion his skill once more was revealed in the performance of a well-contrasted list of selections by Parker, Harker, Mendelssohn, Smart, Archer, Guilman and Rossini, the last named being represented by the overture to "Sémiramide," played by request. Mrs. Feland's beautifully clear and flexible lyric soprano, which she uses with intelligence and appreciation, was heard in the aria, "Let the Bright Seraphim," from Handel's "Samson," with trumpet obbligato by E. E. Wagner, and songs by Aylward and Chadwick. A. L. T.



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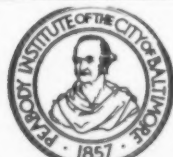
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Hubay's Work as Teacher and Composer Inspires Miss Crespi

Young Italian-Roumanian Violinist, Now Visiting America, Tells How Accident Brought About Her Début in New York—A Protégée of Two Queens

THE charming young violinist, Valentina Crespi, is again in New York, this being her second season before the American public. But twenty-one years old, she has played successfully before many intelligent European audiences. As keen mentally as she is attractive physically, it is not hard to understand why Queen-Mother Margherita of Italy, and that queen of queens, Carmen Sylva, both consider Valentina Crespi their protégée.

To her wrote the Queen of Roumania: "A piece of wood, some cat-gut, a bit of horse hair and two small hands—with these God makes music."

"Very true," acquiesced Miss Crespi, "only my hands are large!"

The career of the violinist was not what her parents had planned. The piano to them was the instrument over which their daughter should preside.

"And so, at five years I began to study for the career of a pianist," continued Miss Crespi, "but although I loved music from the beginning in any form I hated the piano. To practice upon it meant misery! However at eight years I gave a concert. I had for some time begged to be allowed to study the violin. Finally my parents gave in to my wishes."

"And so I began my studies with Signor de Angelis, of Milan—my home—a very nervous man with a fiery temper, who one day when my hands were cold and I could not play broke his bow across my knuckles. But he was a splendid teacher and I procured a sound foundation. Later, in Paris, I studied with Monsieur Parent, whose great forte was the classical works. But of course the most wonderful years were in Budapest, under Hubay, whose ability as a teacher and incessant work as a composer are indeed awe-inspiring. Hubay is now a man of about fifty-five years. Yet, with all his tireless work he looks much younger. His personality is so charming that his pupils find it a great pleasure to work with him; and his music is so beautiful it is even a greater pleasure to play! It was he, you know, who wrote the opera, 'The Violin Maker of Cremona.'

"Composing has taken hold of me lately and perhaps it is not for the best, for I feel, alas, that I can never do great work in composition! It is fascinating, though, and when once begun hard to drop. I have taken parts of Roumanian national airs, and one, 'Steluta,' Mr. Schirmer has published. It was through the kindness of Mr. Schirmer that I came to America. A year ago last Summer he heard me play and suggested an American tour."

"It was quite by chance, however, that



Valentina Crespi, Italian-Roumanian Violinist, Now Touring America

I played with the Russian Symphony Orchestra last season. I had taken my violin bow to a violin shop to be repaired. When it was completed I ran it over a violin there. A gentleman standing there asked me if I would not play a 'concert piece' for him. I complied. You can imagine my surprise when he told me that I was engaged for the Russian Symphony Orchestra and that he was Mr. Atschuler! How strangely events come about!"

Miss Crespi is the proud possessor of a violin bow upon which is a silver plate bearing the inscription, "To Lefort from Paganini."

"A proof of the childish jealousy of great artists," explained Miss Crespi. "Lefort was so jealous of Paganini's successful tour that Paganini sent him this bow as a balm!"

Miss Crespi's next appearance in New York is with the Rubinstein Club at the Waldorf-Astoria, on February 20, after which she begins a tour of New England.

—AVERY STRAKOSCH.

Dorothea Thullen Scores in Ogontz Recital

OGONTZ, PA., Jan. 14.—Dorothea Thullen, the gifted American soprano, gave a delightful song recital at the Ogontz School yesterday afternoon when she presented an interesting program.

Her American group included Margaret Lang's "A Thought," MacDowell's "In the Woods," Huhn's "Love's Philosophy," Chadwick's "O Let Night Speak of Me" and Parker's "The Lark Now Leaves." In these she was admirable, displaying a voice of lovely quality which she handled with skill and taste. There were also songs in German by Schubert and Schumann, French pieces by Hue and Chaminade, two Rachmaninow songs and two additional American composer's works, Campbell-Tipton's "A Spirit Flower" and Clough-Leigher's "Norwegian Love Song."

Miss Thullen was received with enthusiasm. Her accompaniments were well played by Miss Joline.

Large Rochester Audience for Flonzaley Quartet

ROCHESTER, N. Y., Jan. 16.—The Tuesday musicale presented the Flonzaley Quartet to a large audience at the Genesee Valley Club on January 4. The program included the Haydn Quartet in G Minor, Op. 17, No. 5; a Sonata for the violins and a cello by Leclair, the Beethoven Quartet in B Flat Major and

a group of three modern Russian compositions. The entire program was played with remarkable unanimity of purpose and thought, and with keen artistic insight, but it was in the Beethoven number, which was given in a spirit of dignity and devotion, that the work of the quartet rose to its finest heights.

It was a qualifying commentary upon the musical taste of Rochester that the audience which listened to the Flonzaley Quartet was the largest ever assembled at the Genesee Valley Club. I. B.

Concert Laurels for Mme. Bensel

Laurels won as soloist with the Mozart Society of New York on January 2, when she appeared on the program with William Hinshaw, have been duplicated by Caryl Bensel, the New York soprano, in several other concerts since then. Mme. Bensel's singing of the "Un bel di" aria from "Madama Butterfly" at the Mozart

Society concert, as well as groups of French, German and English songs, aroused much enthusiasm. On Sunday, January 10, she sang at the Central Presbyterian Church, New York, of which Harry Gilbert is organist.

Seagle in Brooklyn Musicales

A second private musicale at the home of Mr. and Mrs. Thomas L. Leeming, Brooklyn, on January 13, featured the noted baritone, Oscar Seagle. Accompanied by Frank Bibb, he sang Massenet's "Promesse de mon avenir" from "Le Roi de Lahore," "L'Amour de moi" and "Tambourin" from the old French, Fauré's "Soir," "Les Rossignols," Rimsky-Korsakow's "Enfant si j'étais Roi," Cui's "When I Bring You Colored Toys," Carpenter's "The Eagle," Busch's "Now Sleeps the Crimson Petal," Quilter, and Bibb's "A Rondel of Spring."

G. C. T.

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HOW THE DETROIT SYMPHONY ORCHESTRA CAME TO LIGHT

By NEWTON J. COREY

THERE is a piece of age-old advice to the effect that if a person cannot find an opportunity in which to exploit his talents, or even to earn his living, if you please, he should then endeavor to create such an opportunity for himself. The majority of those who perceive this sign posted conspicuously at the cross-roads of life, smile grimly and pass along. There are a few, however, who note the challenge, eagerly grasp it, and then also apparently pass along. Later many of them become objects of praise to those who grimly smiled, but could or would not themselves do or achieve.

In December, 1913, Weston Gales dropped into Detroit with the suddenness of a German shell; he also came uninvited, like any shell, and proceeded to explode. It is a characteristic of shells at once completely to absorb the attention, although they also cause both a voluntary and involuntary dispersion in every direction. Mr. Gales's explosion produced a similar effect for a time, until people learned that it was a peaceable explosion, reacting in a damaging manner upon nothing more than a few pocket-books, perhaps, but offsetting this with incalculable results to the good.

How It All Happened

The manner of its happening was this. Mr. Gales had returned from a period of European study, during which time he had also enjoyed the advantage of conducting a number of German orchestras, and giving concerts in some of the strongholds of German musical art, where the public and press had both estimated him as a man of exceptional talents along this line. Mr. Gales soon discovered in America, however, that even though everyone might feel warmly towards him, yet as a conductor there did not seem to be any place for him. All the orchestras were already well taken care of, and none of the conductors seemed inclined gratuitously to step down out of his high place, salute him with lifted hat and ask him to step into his shoes. As no such mythical thought as this had annoyed or dispirited him, he began looking the field over for new ventures and opportunities. Riding into New York one morning on a suburban train and cursorily reading a Philadelphia Ledger to find out if his old friend Stokowski was to give a concert that week which he might run over and hear, he happened on the following paragraph, which immediately removed any tendency to curvature of the spine that might be developing. The Philadelphia Orchestra had played in Detroit the night before, and the ever vigilant press agent having collected some information that seemed to have sadly mixed the desire of music lovers in Detroit for a local orchestra with information connected with the profit sharing of the Ford millions, wired the following extract from modern mythology to his home paper:

"The enthusiasm engendered by the performance of our orchestra, given under the direction of Leopold Stokow-

The Account of Weston Gales's Sudden Entrance Into Michigan and Subsequent Developments That Resulted in the Establishing of a New Force for the Propagation of Musical Culture in That Section

ski, is likely to lead to the formation of a permanent symphony orchestra in Detroit. A meeting will be called next week and an attempt will be made to raise two million dollars to build a hall and endow an orchestra."

With remarkably straight backbone Mr. Gales rushed to the nearest ticket office, secured accommodations for Detroit, hastily gathered up a few necessities, and twenty-four hours later, like "stout Cortez on a peak in Darien," stood scanning an unknown world. He had brought from Germany letters to me, as manager of the Detroit Orchestral Association (an association of business men bringing the great orchestras for a series of concerts every season), and naturally I was the logical man to interview first. As it happened Mrs. Corey and I were that day entertaining John C. Freund, editor of MUSICAL AMERICA, and his co-editor, Paul M. Kempf, and hence Mr. Gales found it difficult to locate his quarry. He found them just as they were about to sit down to lunch at the Detroit Club. He was at once made welcome at the table, where he made his errand known.

Influential business men and musical connoisseurs, to whom he was introduced during the afternoon, did not furnish him much reassurance, but only made it more patent that the Philadelphia story was a zero without a rim. Then the sign-post admonition began to work within him, and he decided to remain in town until he could thoroughly reconnoiter. Why not try and create an opportunity? He had relatives, Yale University classmates and Mrs. Corey and myself to help him in gaining access to the right people. The Orchestral Association had been working ten years to create a taste for orchestral music, and had always declared that its ultimate hope was that it should lead to a local permanent orchestra.

A Committee of Women Formed

Mr. Gales's "explosion" was a continuous one, and as a result of it a committee of women was formed, which was to back him up in giving a concert with sixty-five local players, to give something of an idea of his innate ability along this line. The committee which raised the money for this experiment consisted of Mesdames Frederick M. Alger, Newton J. Corey, Charles H. Hodges, Henry B. Joy, S. Olin Johnson, Abner E. Larned, Sidney T. Miller, Alexander H. Sibley, Frederic B. Stevens, George S. Stillman, Misses Clara E. Dyar, Stella D. Ford, Frances W. Sibley and Jennie M. Stoddard.

This concert was given on February 26, 1914, in the Detroit Opera House, and the superior quality of the performance was a matter of universal comment by public, musicians and the players in the orchestra themselves. At a reception immediately following the concert Mrs. Henry B. Joy and Dr. R. Adlington Newman announced their willingness to

contribute one thousand dollars each towards a maintenance fund for the first season. There was no doubt in the minds of any who had heard the concert that Mr. Gales would be the right man to lead a symphony orchestra on to success, and it was decided to make the effort.

After several weeks of alternate elation and discouragements, a fund of \$15,000 was raised with which to give six afternoon concerts during the season to come. Evening concerts are out of the question until a large enough guarantee fund can be secured so that players may be engaged for their entire time. In addition to those already named, the following have also given \$1,000 each for the season's work: Mr. and Mrs. F. M. Alger, Mrs. H. E. Dodge, Mrs. J. B. Schlotman and David, Paul and Philip H. Gray. Other subscriptions range from \$100 to \$500 each. The society was then incorporated, and the following directorate elected for the first year: President, Otto Kirchner; first vice-president, Sidney T. Miller; second vice-president, Miss Frances W. Sibley; treasurer, Paul R. Gray; secretary and business manager, N. J. Corey; conductor, Weston Gales; directors, Mesdames F. M. Alger, J. T. Brodhead, C. H. Hodges, H. K. Jones, S. Olin Johnson, H. E. Dodge, H. B. Joy, A. E. Larned, T. H. Newberry, S. T. Miller, J. B. Schlotman; Messrs. W. T. Barbour, E. H. Butler, G. B. Fowler, C. H. Hodges, P. H. McMillan, Dr. R. Adlington Newman and C. B. Warren.

The Growth of the Orchestra

In the concerts that have already been given this season the anticipations of the directors and subscribers have been amply fulfilled. There has been a large attendance, in spite of the fact that afternoon concerts never have been popular in Detroit; constant improvement has

been noted in the playing of the orchestra, and the interpretations of Mr. Gales have been far above the average, showing a temperament and intellectual grasp that indicate that he belongs among the elect. An unusual *esprit de corps* has shown itself among the members of the orchestra, and there is great enthusiasm for its future. A unique manifestation of the interest of local musicians is shown in the fact that the Detroit Federation of Musicians has subscribed \$100 for the fund for next year, the only example of a "local" of the Federation ever putting itself on record in this manner. In order to take care of the internal details of the orchestra and settle all questions of policy that may arise a council has been elected by the members of the orchestra from among their own number. The personnel of this council is as follows: Pasquale Briglia, violins; James Cassie, violas; F. L. Abel, cellos; Emil Schremser, basses; W. C. L. Smith, flutes; Samuel Pirie, Jr., oboes; Paul Weiland, clarinets; John Krejci, bassoons; Gustave E. Mann, horns; Earl N. Van Amburgh, trumpets; Max Smith, trombones; Benj. Tomlinson, percussion. There is also a string committee consisting of William Grafing King, concertmeister; Fred Joerin and the first four named of the council.

The ability of the local players was amply demonstrated in the First Symphony of Brahms, which was given a really distinguished performance. Mr. Gales has not found it necessary to confine himself to comparatively simple compositions, but some of the best work has been displayed in the most difficult selections. All things considered, Detroit is already very proud of her new orchestra, and prospects for its continuance are now looking very bright.

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TWO SOLOISTS WITH THE PHILHARMONIC

Florence Hinkle Sings Enchantingly in Sunday Concert—Violinist Also Heard

In most respects last Sunday afternoon's New York Philharmonic concert was a generous affair. There was a lengthy program, most of the offerings were master works and two soloists were provided to enliven matters further. Moreover, the audience was extremely large and disposed to lavishness of enthusiasm. Mr. Stransky, the orchestra, one of the assisting artists and most of the music performed unquestionably merited all the applause conferred upon them.

The offerings of the day were the B flat Symphony of Schumann, the Mendelssohn Violin Concerto, Liszt's First Rhapsody, four "Character Pieces" by Arthur Foote after Omar Khayyam, the "Voi che sapete" aria from the "Marriage of Figaro" and the "Ave Maria" from Bruch's "Cross of Fire." These last were sung by Florence Hinkle while the duty of rendering the Concerto fell to the young violinist, Wassily Besekirsky.

Mr. Besekirsky was heard here some weeks ago in an Aeolian Hall recital, on which occasion he raised no tidal wave in the rapid current of local musical activities. Nor did he last Sunday prove himself exactly an artistic personality to conjure with. He delivered himself of Mendelssohn's Concerto with a tone that was at best fairly pleasing and a technique generally adequate to the task but with much dubious intonation and little style, distinction or musical feeling. He was applauded with reasonable cordiality. Doubtless it was the desire to prevent an excessive duration of the concert that induced Mr. Stransky to convoy him through the first and second movements of the Concerto without a pause.

The heartiest pleasure of the afternoon was contained in Miss Hinkle's singing of Bruch's suavely melodious and richly scored "Ave Maria." Previous to that she had given the Mozart aria with good tonal effect, but she did not reach in it the heights she attained in the subsequent number. This disclosed at its best the soprano's enchantingly limpid, crystalline voice and her rare artistic command. Especially thrilling was the sustained, bell-like high A at the end. One hears all too rarely such inspiring exhibitions of vocalism and finished delivery as Miss Hinkle's.

Both the glorious Schumann Symphony and the ever-exhilarating Rhapsody of Liszt were given performances of superlative qualities and Mr. Stransky made the most of Mr. Foote's "Rubaiyat" sketches which had not previously been heard in this city. They date back to 1898, and were first composed for piano. Two years later the composer arranged them for orchestra but it was not until 1907 that the Thomas Orchestra played them for the first time. Four of the

Artistic Gains Made by the Orpheus Club of Baltimore



The Orpheus Club of Baltimore. Alfred R. Willard, the Conductor, Indicated by Maltese Cross

BALTIMORE, Jan. 20.—The Orpheus Club, Alfred R. Willard, conductor, gave its first concert of the current season last night at the Peabody Conservatory of Music with Max Landow, pianist and member of the Peabody faculty, as the assisting soloist. The large auditorium was filled with eager listeners who were anxious to observe the artistic strides which this chorus, the youngest Baltimore musical organization of its kind, had made since its initial performance last season. With the singers' greeting, sung in Latin, off the stage, and with the opening number, Edward German's "O Peaceful Night," Mr. Willard immediately made apparent the progress which the club has made since its first concert. There was noticeable a fine regard for tonal effects, the various sections blending nicely and endeavoring to overcome all strident forcing of the voices. This first group also contained MacDowell's "Dance of the Gnomes" and Sturm's "Gaily We Ride," the latter being sung with resonance and spirited attack. In the presentation of the Spross adaptation of the familiar "Humoreske" of Dvorak, which in this form becomes a crooning lullaby, and with Stewart's setting of Bayard Taylor's stirring "Song of the Camp," a popular appeal was made. The soft beauty of tone and

subdued effects in the Soederberg number, "The Bird," in which James M. Price sang the solo part with pleasing style, were further evidences of the advance which the chorus has made. Mr. Willard is deserving of much praise for the renditions given to the remainder of the program, which included numbers of a diversified character by Hegar, Sibelius, Nagler and Kremser. The assisting solo voices, James M. Price, Charles F. Henry, C. Harry Gerhold and Clarence Tucker, added to the effectiveness of the work of the chorus, which comprises nineteen singers, chosen from local professional circles. Frederick D. Weaver, piano, and G. Thompson Williams, organ, supplied the accompaniments.

Max Landow's playing last evening supplemented the fine impression which he made on the occasion of his initial recital at the Peabody earlier in the season. He is a pianist of real distinction, giving individual interpretations, which however are always well balanced musically and in which there are presented every phase of pianistic ability with masterful command. Indeed such ideal playing of Brahms's "Intermezzo," d'Albert's scherzo and Erich Korngold's fanciful epilogue to "Fairy Pictures" contained so much pianistic as well as real musical charm that the audience virtually seemed entranced. Mr. Landow further disclosed his powers in a group of Chopin compositions. F. C. B.

BUSONI BEGINS HIS TOUR OF AMERICA

Italian Pianist Heard at Sunday Night Concert in Metropolitan House

Ferruccio Busoni made the first of his belated American appearances as soloist at last Sunday evening's Metropolitan Opera concert. It is more than three years since the distinguished Italian pianist was last heard in New York and, while he will play more interesting music under auspices of greater artistic significance in the immediate future and enlist more serious consideration of musicians than is possible at these Sunday evening affairs, his welcome was most effusive. He gave Weber's "Concertstück," the Schubert-Liszt "Erlking" and Liszt's showy paraphrase of the "Rigoletto" Quartet besides extras which comprised Weber's "Perpetuum Mobile," Liszt's "Campanella" and a Liszt transcription of one of the Paganini "Caprices." Excepting the "Erlking" none of this music makes appreciable demands on the deeper elements of interpretation and there was consequently a feeling of monotony despite the technical glitter with which the pianist delivered it. Weber's "Concertstück" is, for the greater part, empty and antiquated. We have, however, heard it given with greater warmth of poetic expression than Mr. Busoni imparted to it last Sunday. The same composer's "Perpetuum Mobile" he dashed off in an ostentatious bravura style that no mechanical piano-playing contrivance could have surpassed for speed and accuracy. In Liszt's "Rigoletto" version several slips were perceptible but on the whole the number was marked by an equal dexterity of execution. The "Campanella" has always been one of Mr. Busoni's battle horses and the evenness of his long trill in it remains remarkable. It cannot be said that the "Erlking" gave equal cause for satisfaction; there were effects of dynamics and rubato curiously at variance with particular phases of the underlying poetic idea.

Other soloists of the evening were Anna Case, who did "Ah! fors'è lui" brilliantly and was further applauded in songs by Rubinstein and Horsman; Raymond Delaunoy, who sang songs by Bordes and Debussy very artistically; and Luca Botta, heard in arias from "Gioconda" and "Andrea Chenier."

H. F. P.

George B. Nevin's part song, "My Bonnie Lassie, She Smileth," has been selected as one of the test numbers at the Slate Belt Eisteddfod, to be held in June, near Bangor, Pa.



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Hall Recital

The esteem in which Theodore Spiering is held by his fellow artists was shown on Saturday afternoon, January 24, when he gave his recital at Aeolian Hall, New York. For in the auditorium were to be seen Fritz Kreisler and his wife, Arrigo Serato, Rudolph Ganz, Leonard Borwick, Edwin Grasse, Albert Spalding, Arthur Hartmann and other musical notables.

Mr. Spiering, who since the days when he was concertmaster of the New York Philharmonic and conductor for the balance of that season when Gustav Mahler became ill, has concertized abroad. He has also won attention as a conductor of conspicuous ability. When violinists begin to use their right arm to wield a baton it is usually spoiled for handling a violin bow. For the right hand of the virtuoso violinist must be exceedingly sensitive. Fortunately Mr. Spiering has not suffered any such change. He is today a better violinist than he was before he embarked on the road to symphonic conducting.

On Saturday he played the Nardini D Major Sonata, Bach's Chaconne, Beethoven's G Major Romance and the Saint-Saëns A Major Concerto, Op. 20, as his main numbers. It is indeed a relief to hear violin-playing that is totally free from the sensual quality which we are finding our young players acquiring these days. Mr. Spiering accomplished that kind, playing with strong musical feeling, with splendid style and without affectation. His conception of the "Chaconne" was that of one who understands Bach, not as the composer of this piece, and six solo sonatas for the violin, but as the spirit which conceived a "St. Matthew Passion," a "Christmas Oratorio" and a Magnificat. The classic lines of Nardini were well preserved too.

With the Beethoven Romance were linked the Laub Polonaise, now obsolete

music, Edwin Grasse's ever-charming "Waves at Play," which was redemanded, the composer responding to a round of applause when the violinist pointed to him in his box, Arthur Hartmann's melodious "Souvenir" and Tchaikowsky's *Mélodie* and *Scherzo* from the set of pieces, Op. 42. All these items were played capably, the Beethoven with classic dignity and breadth. Mr. Spiering's technic is a mighty one and he displayed it in the Saint-Saëns work. Mr. Spiering doubtless played it on account of its brevity and its fitting place at the close of a program and he played it stirring. It is conventional music, hardly representative of Saint-Saëns at all, but Mr. Spiering succeeded in making it possible to listen to.

At the end of the recital after repeated recalls Mr. Spiering returned to the stage and played the lovely Martini Andantino as transcribed for the violin by Mr. Kreisler, who applauded him from his box. Coenraad v. Bos was the efficient accompanist of the recital.

A. W. K.

ALPHA ORCHESTRA CONCERT

Mme. Goold and Mr. Simmons Soloists
with Brooklyn Organization

BROOKLYN, N. Y., Jan. 21.—The concert of the Alpha Orchestra, Otto Greiner, conductor, last evening at Congress Hall was rendered notable by the appearance of Edith Chapman Goold, soprano, and William Simmons, baritone, as soloists.

Mrs. Goold, who is always to be depended upon for artistic singing, scored heavily in the "Dich theure Halle" aria from "Tannhäuser," her lovely voice being fully revealed therein. The "Evening Star" aria from the same opera was admirably given by Mr. Simmons, whose vocal gifts enabled him to deliver it with an admirable legato and with intense feeling. The singers joined in the "La ci darem" duet from Mozart's "Don Juan" with fine effect.

Under Mr. Greiner's able direction the orchestra played the accompaniments for the singers with credit and also Suppé's "Beautiful Galatea" Overture, a "Faust" potpourri and two von Blon pieces. Alfred N. Rohr, concertmaster of the orchestra, played a Czibulka Elegie with taste and skill.

FOUR BIG EVENTS IN WASHINGTON'S MUSIC

Stokowski Visit, Culp-Gogorza
Recital, "Messiah" and Re-
turn of Pavlowa

WASHINGTON, D. C., Jan. 25.—Under the local management of T. Arthur Smith, the Philadelphia Orchestra gave its second concert on January 19 before a most enthusiastic audience. Leopold Stokowski proved the same artistic and daring conductor as usual, bringing from the men under his charge inspiring music of exquisite coloring. The Fourth Symphony of Tchaikowsky was gloriously played and excerpts from "Rosamunde," Schubert, were presented with artistic daintiness. The soloist was Alma Gluck, who was heard in Biondina's Aria (Mozart) and "Casta Diva" from "Norma," which tested the beauty and brilliancy of the singer's voice.

The most brilliant vocal recital that the National Capital has enjoyed for a long time was that of Mme. Julia Culp and Emilio de Gogorza, who were recently presented by T. Arthur Smith. Mme. Culp sang with delightful charm, offering thirteen songs in varying moods. The group of songs in English was especially pleasing, three being by John A. Carpenter and two by James H. Rogers. The Brahms compositions were enthusiastically received. Mr. de Gogorza captivated his audience by the fullness and richness of his voice and his dramatic interpretation. He offered arias and songs from many composers, including Mozart, Gluck, Debussy, Alvarez, Elgar and Huhn. Despite the lateness of the hour, the audience would not leave the theater until Mr. de Gogorza had given an encore. Coenraad v. Bos was an artistic accompanist.

Under the able direction of Sydney Lloyd Wrightson, the Washington Oratorio Society have an excellent presentation of "The Messiah" at the Church of the Covenant. Harvey Murray presided at the organ and gave artistic support. The solo parts were sustained by Ethel Holtzchaw Gawler, Beulah L. Harper, Richard P. Backing and Robert Maitland of New York. The choruses displayed good ensemble blending and excellent attacks and power.

The return engagement of Mme. Pavlowa and her *corps de ballet*, under the local management of Mrs. Wilson Greene, was received with the same enthusiasm as that of her visit in the Fall. She was artistically assisted by M. Clustine and M. Volinine in solo parts. W. H.

SOPRANO-VIOLIN RECITAL

Anita Rio and Jules Falk Give Pleasure
to Albany Audience

ALBANY, N. Y., Jan. 20.—Mme. Anita Rio, soprano, and Jules Falk, violinist, appeared in joint recital at Odd Fellows' Hall last night in the first popular-priced subscription concert and the event proved a musical treat. Mme. Rio's voice is of great range and power, and she uses it with consummate skill. She was at her best in a group of French songs and in a Tosti number, "Marechiaré," sung in English by request.

Mr. Falk's violin numbers were played with rare insight and musicianly knowledge. His first group of three lighter classical compositions was a graceful introduction to his excellent interpretation of two movements of the Mendelssohn Concerto in E Minor. "Le Carnaval Russe," by Wieniawski, was a popular number.

In conclusion Mme. Rio and Mr. Falk offered the Bach-Gounod "Ave Maria." Marion Sims was at the piano and her work was excellent. W. A. H.

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To the Editor of MUSICAL AMERICA:

I have read your paper many years and heartily appreciate the efforts of Mr. Freund. It is an inspiration to all sincere and earnest teachers to read of his wonderful propaganda.

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With best wishes for your continued success.

Very truly yours,

DORELLA E. SNOOK.

Cazenovia Seminary,

Cazenovia, N. Y., Jan. 5, 1915.

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RECENT COMMENTS

"The singer disclosed a voice of genuine contralto quality, rich and colorful. More than this, she evidenced decided intelligence, and the qualities of feeling and expression that entitle an artist to a place on the platform of the concert hall. She was invariably able to carry the audience into the mood of the song she was singing, and the majority of the songs she chose for her programme were of the sort whose success stands or falls by this test."—Richard Aldrich, in *New York Times*.

"Her voice is a fine one of rich, firm texture, and one which she produces with skill. In addition she possesses a handsome presence and an unaffected manner."—H. E. Krehbriel, in *New York Tribune*.

"Marie Morrisey's voice is not lacking in beauty and fulness. It was in the French songs by Holmes and Hué that Mme. Morrisey appeared to best advantage, while she likewise distinguished herself in Hildach's 'Das Kraut Vergessenheit.'"—*New York Herald*.

"Her performance was marked by not only a natural ease and grace of manner, but a display of voice which was unusually rich, full and resonant in quality, a clear enunciation, and the exercise of a genuine gift for penetrating below the surface."—W. J. Henderson, in *New York Sun*.

"Marie Morrisey with her fine stage presence and voice held the audience through the varied programme of songs from the early Pergolesi to modern Sidney Homer. She showed that she could sing well a range of songs from classical to those of the American type."—*Brooklyn Eagle*.

"She showed excellent breath control and an even scale. Her middle register is of an especially rich quality."—*New York Evening Mail*.

"All these numbers were delivered by the singer in an artistic manner."—*New York World*.

"Madame Morrisey was warmly applauded. Her aria was extremely difficult, and the manner in which she rendered its passages was appreciated by her fascinated listeners."—*Waterbury Republican*.

"Marie Morrisey's fine physique and charming manner pleased no less than her rich contralto voice. Her first number was an Italian aria from the old opera, 'Adriano in Siria,' which was sung with fine artistic effect. The second number was a group of German songs, and the third a group of English songs, in all of which she was pleasing and received hearty applause."—*Waterbury American*.

"Marie Morrisey created a most favorable impression with the huge audience. Mme. Morrisey's debut was featured with tremendous applause. Her rendition of the aria proved one of the most pleasing numbers, and she responded to a well deserved encore."—*Waterbury Evening Democrat*.

"It is a voice of unusually pleasing and sympathetic timbre, mellow, vibrant, sweet."—*New York Press*.

"Her deep tones were full and rich."—*New York Herald*.

"Mrs. Morrisey delighted the audience with the rendition of her solos—being in charming voice and giving each selection in a fine manner."—*White Plains Argus*.

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IT is not often that a writer has the opportunity of talking with a man over a hundred years old. Yes this was my privilege, and from the lips of Bangor's "Grand Old Man," Ebnathan F. Duren, age one hundred and one years, I was able to obtain much information concerning the early musical beginnings of this city. Numerous talks with Deacon Duren and others convinced me that this little city in the far North, so far removed from the large cities, has a musical history of which it may be proud. The example of Bangor will doubtless serve to illustrate the condition in many other cities of forty or fifty years ago, and to the pioneers the greatest praise is due, since it was they who made the clearing, doing the rough, hard work in music, making possible all that has since followed.

Work of Singing Masters

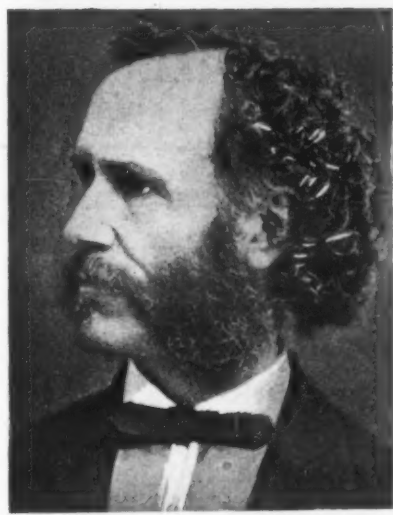
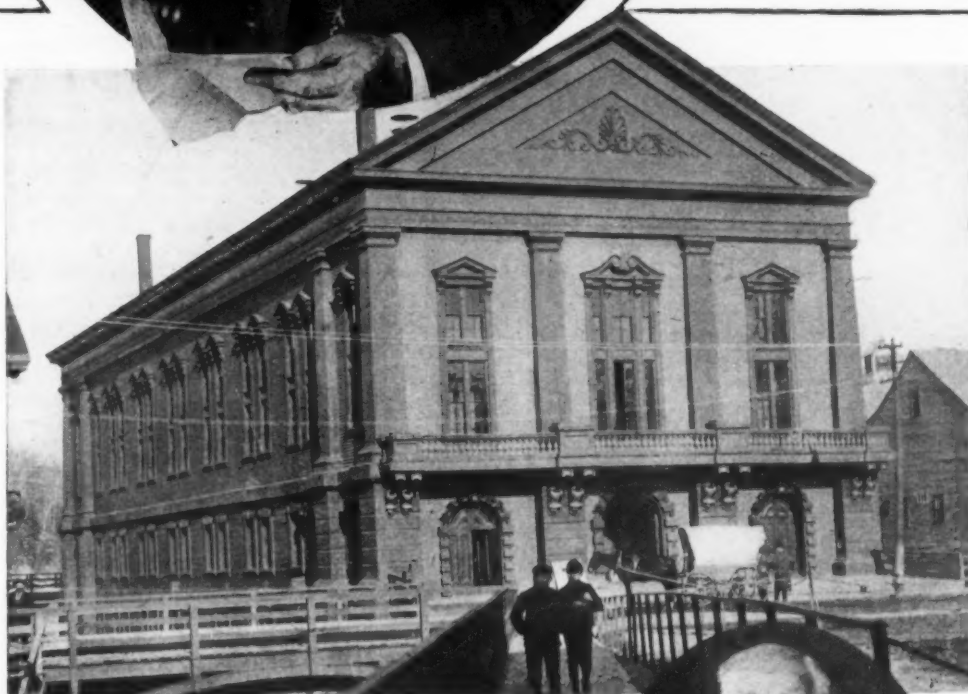
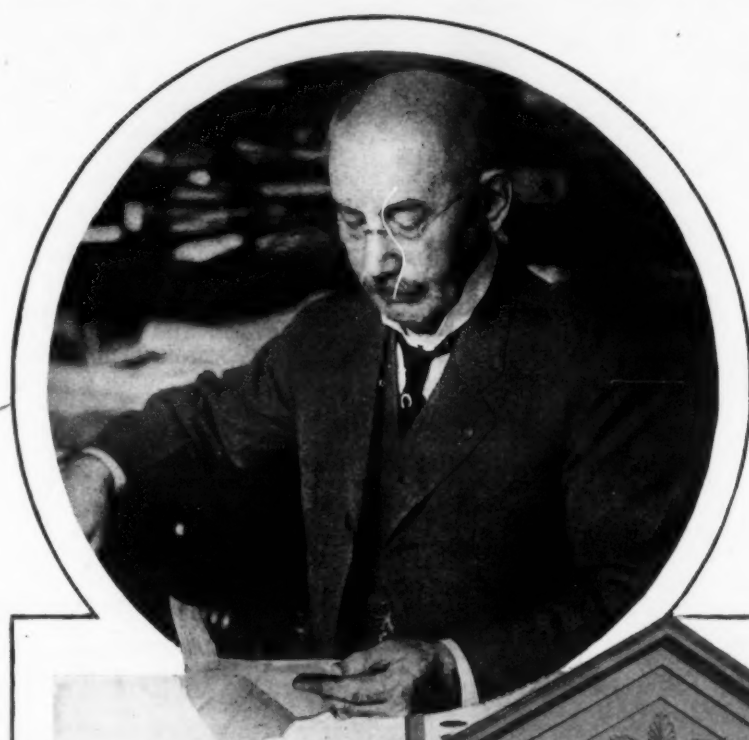
In the early days of our country's music, the singing master held a prominent place in the life of a community and his influence over a large part of the people was great. Two of the earliest singing masters in this city were J. W. Tufts and Horace R. Streeter who were the first here to give instruction in this line. Later came Solon Wilder, a man of broad tastes and education for those days, who started the first singing school here. His classes, composed of both boys and girls, were large, many of the most prominent singers in the city at the present day having been members. Mr. Wilder's sister was also a singer of prominence.

It was not, however, till 1847 that music took an important place in the city. At that time there was formed the Penobscot Musical Association, John E. Godfrey being elected its first president, Ebnathan Duren its secretary, and B. F. Baker, conductor. Starting in a small way with but thirty-six members who met around at one another's houses, the organization grew and flourished. The interest spread to the nearby towns where choruses were formed which, combined with that of Bangor, entered into the spirit of the four day festival. They were called annual conventions and were always held in Norumbega Hall which was, up to a few years ago, one of the landmarks of the city.

Only Two Days' Rehearsals

The conventions came in October and lasted four days. On the first two there were instruction and practice, the last two being devoted wholly to the concerts. One cannot help wondering what would happen to-day were the Maine festival chorus to attempt to give any of the great oratorios with the two days rehearsal! Upon the stage of old Norumbega Hall some of the world's great artists have appeared, among them being Lillian Norton (Nordica), Annie Louise Cary, Adelaide Phillips, Julia Houston, Mrs. Long, Myron and James Whitney, the famous Mendelssohn Quintette Club of Boston and the Germania Band. The orchestra always came from a distance. Among the works given were "The Messiah," "Creation," "Redemption," "Hymn of Praise," "Saint Paul," "Stabat Mater" and others.

Among the early presidents of this organization were Prof. John S. Sewell, A. K. P. Small and George W. Merrill, and the conductors included the names of Lowell Mason, Eben Pourjée, founder of the New England Conservatory, Carl Zerralin, B. F. Baker, George F. Root, U. D. Gould, Dr. L. H. Southard, Solon Wilder, F. S. Davenport and Mr. Ball. Throughout the forty years of the association's existence Ebnathan F. Duren



scene of the earliest of Bangor's musical activities. Above: M. H. Andrews, founder of the Bangor Symphony Orchestra and prominent musician of present time. Center: Old Norumbega Hall, served as its efficient secretary up to 1886, when it ceased to exist. Below, on Left: Solon Wilder, a musician of great prominence during the early days, who did more than almost anyone else in developing the musical talent of the city. On Right: Deacon Ebnathan F. Duren, age 101 years, secretary from 1847 to 1886 of the Penobscot Musical Association.

An Aged Festival Patron

Mr. Duren's father was a merchant of Boston, where he had been one of the founders of the Handel and Haydn Society, and he afterward settled in Bangor. Inheriting a love for music from his father, Mr. Duren learned to play the church organ and for many years held that position at various churches. Later he was elected secretary of the Penobscot Musical Association and did more than any other member to bring the annual conventions up to a high standard. For the past sixty years he has been a deacon of the Hammond Street Congregational Church. Although totally blind for a great many years he learned to write upon the typewriter and at the age of ninety learned to read for himself by use of the Moore system for the blind. He always takes a keen interest in anything connected with music and had always been an interested listener at the Maine Music Festival, never having missed a single one since they were organized in 1897.

In the second concert given by the Penobscot Musical Association in Norumbega Hall on Sept. 28, 1871, Dr. L. N.

Southard of Boston, was the director and the oratorio was "Moses in Egypt," which had two Boston soloists and the support of the Mendelssohn Quintette Club of Boston.

During the time Fred S. Davenport of this city was taking a prominent place, several years before the decease of the Penobscot Musical Association he had organized a chorus, and together with artists, gave his own concerts in Norumbega Hall.

visit Bangor at least once every year) expired, a new musical organization sprang up known as the Handel Society, its conductor being F. S. Davenport. This, however, lasted but a short time, being followed by the Cecelia Club which grew until it had a chorus membership of 200. J. C. Bartlett and Henry White will be remembered as conductors. But this also lived but a short time. The next organization of any prominence was the Dertthick Club. Commencing with twenty-five voices it was slowly increased until there were seventy-five and in 1897, the "Messiah" was given with ninety-eight voices in the City Hall under the direction of F. S. Davenport. This was in May, 1898, merged into the Schumann Club, a club devoted to musical study, which has held, and still holds a prominent position in the city in the line of musical advancement. The club under its present president, Mrs. George H. Larrabee, is now in a prosperous condition. For a short time there was also a Mendelssohn Club, a choral organization composed wholly of women's voices, but this, likewise, was short lived.

Genesis of Symphony

About 1866, at the close of the war, there returned to Bangor from Savannah, Ga., a young man named Melin H. Andrews who had been co-leader in an army band. When leaving Savannah the officers of his regiment presented him with a silver cornet, and soon after the citizens gave him a gold watch, suitably inscribed. Soon after his return to Bangor he began taking violin lessons of Edward Appleton and started a little orchestra. That is to say, three or four instruments were gotten together chiefly belonging to Mr. Andrews, which he loaned to the men in order that they might learn to play. From three or four instruments this little organization of musical enthusiasts grew until in 1891 it was composed of twenty pieces and the Bangor Symphony Orchestra was formed.

About this time, Horace M. Pullen came to the city, and Mr. Andrews, who had a large music store, feeling that all his time was needed in this, withdrew as conductor, Mr. Pullen being chosen to take his place. From an orchestra of twenty it expanded until it is now composed of over forty players, both men and women. The best works, both classic and modern are given, and it wields an important influence in the city and state for the advancement of music. Throughout the Winter an excellent series of symphony concerts are arranged.

In 1859 the Bangor Band, which has the distinction of being the oldest in the state, was organized. In 1866 A. D. Harlow came out of the army and was its leader for seventeen years. Under its present conductor, Adelbert Wells Sprague, also local conductor of the Bangor Festival chorus and cellist in the Symphony Orchestra, the band has reached a high standard for excellence. During the Winter a series of "Pops" are given at which only the highest class music is performed.

Mr. Chapman's Chorus

In 1897 there was organized by Director William Rogers Chapman of New York City and Bethel, Maine, in the vestry of the Central Congregational Church (since burned), from the remnants of the old Dertthick Club and a few outsiders, a small chorus, the nucleus of the present great chorus composed of nearly 1,000 voices. The little chorus grew in enthusiasm and numbers, other choruses were formed all over the State and the Maine Musical Festival came into being. The officers chosen the first year were: President, Hon. F. O. Beal; treasurer, M. H. Andrews; secretary, E. M. Blanding; directors, F. O. Beal, M. H. Andrews, J. Waterman, I. R. Stetson, J. T. Crowley, J. L. Parker and E. M. Blanding.

The various choruses throughout the year were put in charge of local conductors, who carried out the wishes of Director Chapman. It was decided to have the three day festival in Bangor and Portland, the various choruses meeting in these two cities for the event. As Bangor had no concert hall large enough for so large an undertaking it was decided to build an auditorium solely for this purpose, which was done, plans for the building being made by Major James

Here is one of the programs of April 25 and 26, 1867:

"Messiah" and "Stabat Mater," Mrs. J. E. Houston, soprano; Mrs. J. S. Crosby, contralto; James Whitney, tenor; Myron W. Whitney, basso. Assisted by Mendelssohn Quintette Club of Boston. Commences at 7.45 o'clock. Matinée at 3.30 o'clock.

First Opera Visit

In the choral festivals the standard oratorios were given with the best artists of the time—these concerts taking the place originally held by the Penobscot Musical Association. Mr. Davenport brought the first opera company to this city giving "Martha" in Norumbega Hall. It is said that on this occasion the seats were numbered for the first time and people considered it quite an innovation. After this, many amateur operas were given by local talent, the most notable of them being "The Doctor of Alcantara" under the management of Grace Ross and Blanche Willis Howard. In 1865 Mr. Davenport and Solon Wilder composed a cantata called "Praise of Zion" of which 25,000 copies were sold. Later he set to music Emerson's "Harps of Judah," besides composing for the organ.

A few years before the famous Mendelssohn Quintette Club (which used to

[Continued on next page]

BLAZING THE MUSICAL TRAIL IN NEW ENGLAND

[Continued from page 17]

M. Davis. The building was built and ready for the first festival, at which the following artists appeared: Mme. Lillian Nordica, Mme. Lillian Blauvelt, Grace G. Couch, H. Evan Williams, John M. Fulton, Dr. Carl E. Dufft, Gwilym Miles, Heinrich Meyn and Hans Kronold. The Maine soloists included: Ethel Hyde, Mrs. Lou Duncan Barney, Mrs. Grace Haskell Barnum, Lillian Carlsmith, Mrs. Herman Katzschar, Mrs. Antonia Sawyer (now a prominent concert manager), Mrs. Jennie King Morrison, Edith Bradford, Mrs. Mary Allen Nelson and H. B. Drake; Mrs. James Wight and Harvey Murray, accompanists. The more recent developments of the Maine Festival are familiar to American music lovers.

City's Development

At the present day, Bangor with its annual Maine Music Festival, Symphony Orchestra, Schumann Club, band, and with the musical journals being read by a large proportion of the people, this little city is able to take its stand in the musical development of the State. With the system of sight reading which has long been in the public schools, and the High School Orchestra, composed of the younger musicians of the city, it is to the younger generation that one looks for the future musical advancement of the city.

JUNE L. BRIGHT.

NOTABLE SINGING BY MR. HARRIS'S CHORUS

St. Cecilia Club Earns High Praise for Concert of Interesting Character

In the ball-room of the Waldorf-Astoria, New York, filled to capacity, the St. Cecilia Club of New York, Victor Harris, conductor, gave its first concert of the present season on Tuesday evening, January 9. Mr. Harris has always succeeded in arranging good programs for this club and on this occasion he was particularly fortunate.

Mendelssohn's "Laudate Pueri Dominum, Op. 39," for chorus, semi-chorus and organ, opened the program with dignity. First performances of works written for the club were given of Louis Victor Saar's settings of "Infida's Song" and "Defiance to Love," the first redemanded, Samuel R. Gaines's "Cossack Cradle Song" and Mr. Harris's own "Invocation to Saint Cecilia," a well-climaxed composition, which will be sung at future concerts as a prelude to the program. Mr. Harris's stunning arrangement of Strauss's popular "Ständchen" was encored, as was Mr. Spross's transcription of Debussy's "Mandoline," both of them sung in a really perfect manner. In the Hammond "My True Love Hath My Heart" Mrs. John H. Flagler sang the alto solo so effectively in spite of its commonplaceness that the piece was redemanded. Schütt's "A la Bien Aimée," arranged as "The Joy of Spring" by Mr. Spross to a poem by Frederick H. Martens, closed the program.

It would seem that Mr. Harris has accomplished virtually everything that can be done with a chorus of women's voices. In the matter of shading he has given attention to every detail, he has worked out every kind of attack or release with a *crescendo* that is possible. His singers can produce a *pianissimo* and it is possible for them to sing works that have sections *a capella*, for they keep to the pitch whether supported by

instrumental aid or not. And they may be divided into a double-chorus too, as was proved by their performance of Paul Bliss's "A Gypsy Band of Dreams." Mr. Harris deserves credit for the sterling



Victor Harris, Conductor of the St. Cecilia Club

work done by his singers through his noteworthy training. He conducted the entire program from memory.

Maximilian Pilzer, the popular violinist, won well-deserved success as soloist, playing Smetana's "Aus der Heimat," the Auer transcription of Schumann's "Bird as Prophet," Kreisler's "Chinese Tambourine," a Haydn Capriccio, his own Berceuse and a long drawn out Sarasate piece. He was in excellent form, his technic being brilliant and his tone warm and round. His own piece, a delightful conception, was received with such acclaim that he had to repeat it.

Charles Gilbert Spross presided at the piano for the club and for Mr. Pilzer in his usual praiseworthy manner. He played the organ in the Mendelssohn piece, Louis R. Dressler presiding at it in Mr. Harris's composition. A. W. K.

C. Jackson Kinsey, Baritone, in Newburgh Recital

NEWBURGH, N. Y., Jan. 19.—C. Jackson Kinsey, baritone, of New York, was presented to Newburgh music lovers last evening in a song recital at the Palatine Hotel by his teacher, Frederick H. Haywood, when a good sized audience assembled to hear him.

Mr. Kinsey is a singer of excellent qualities, his production being notably good and his power to realize the meaning of his songs far above the average. His program contained old airs by Handel, Haydn, Purcell, several German *lieder*, American songs by Carpenter, Kramer and Class, the "Alexandria" air from Massenet's "Thais," Coleridge-Taylor's "Life and Death," and R. Huntington-Woodman's rarely heard cycle, "A Seminole Legend." Mr. Kinsey was applauded after each group and obliged to add extras to his list, among them being Homer's "Uncle Rome" and Cook's "An Exhortation."

Fritz Cortolezis, musical director of the Carlsruhe Court Opera, has won the Iron Cross for bravery in the war theater.

MRS. HUNT IN RECITAL

Popular Boston Singer Wins Laurels in New York Program

At the New York studio of Mr. Isham and Mr. Devoll, at No. 27 West 67th street, on Friday afternoon, January 22, Helen Allen Hunt, of Boston, was heard in Song Recital, assisted by Isadore Luckstone, the eminent composer-teacher. Mme. Hunt displayed a very beautiful mezzo-contralto voice, under perfect control, and an equally perfect interpretative artistry.

Among her three groups of songs were the compositions of Brahms, Tschaiakowsky, Rubinstein, Delmas, and Carpenter. Two English songs and one French song by Mr. Luckstone were enthusiastically received. Mr. Luckstone's sympathetic accompaniment helped to make the recital an absolute artistic success.

A. S.

Dr. and Mrs. Horatio W. Parker have announced the engagement of their daughter, Charlotte, to W. Howard Matthai, of Baltimore. The wedding will take place Monday, February 15.

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MUSICAL AMERICA'S OPEN FORUM

Calls Upon Mr. Ornstein to Explain His System of Composition

To the Editor of MUSICAL AMERICA:

I am not surprised at the criticisms of my article on Leo Ornstein's music. I stated that the cry of "martyr" would at once be raised. But I do seriously object to misrepresentation, and the endeavor on the part of a writer so to twist my statements as to give an entirely wrong and unjust impression to those who have not read my article and, perhaps, to some who may have read it.

In an answer to my arguments Alice Groff, in your "Open Forum," has so made use of my material.

I glean from her rebuttal that she fails to comprehend the vital fact that musical expression is made up of two component parts—musical construction and musical progression.

Please permit me to answer her statements in the order in which they are given.

First: I specifically stated that I believed in composers employing their genius for the further development of musical expression, but along lines which they themselves understood and could explain logically to others.

Second: We have never yet had to "junk-heap" our manuals and treatises, and yet we have evolved musically. We have made some changes, from time to time, and continue to do so, but the basis of the system remains the same.

Great composers have balked at being held to strict academic rules, but every distinguished composer has used our present system as a working basis.

Leo Ornstein is the first composer who has invented an entirely new system of harmonic construction. This throws a great weight of responsibility upon his shoulders.

When a man, young or old, comes before the world as the discoverer of what he terms "real music," and permits a prominent writer in the greatest musical periodical in America, a paper which is doing much to mould the opinions of thousands of people, to state his belief that work along these lines is the only way that can lead us to a future in musical art, we have every reason to demand from him a tangible explanation of why he is right; because if he is right every other composer is wrong, and we are all here to learn.

The world of to-day is in a receptive mood and only too eager to accept anything new, provided it be shown superior to that which preceded it.

We assume that Mr. Ornstein will come forth and defend himself with the pen, as did Wagner and Berlioz, and give us those rules which apply to his music, that we may no longer be compelled to grope in the darkness and superstition of our narrow doctrines, if so they be.

Give us Light; give us Truth. Sincerity is the weapon of the just, and, as Shakespeare says of the quality of mercy—"It droppeth like the gentle rain from heaven." We need fear only the moral pollution which arises from wrong or any degrading influence.

Third: I did not give it as my opinion that Mr. Ornstein would not analyze his work. He himself made that statement to Mr. Kramer. If the composer is not sufficiently evolved to analyze his own work, who, pray, may be expected to do so?

Fourth: If any composer supersedes others by his genius it shows that many people have seen beauty in his work besides himself. These others, then, are the ones who do decide what is beautiful in music.

Fifth: I did not assert that music had completed its course of evolution at any one era. I said, "In a sense, music as we know it," and this applies, of course, to a constructive sense. Music as an art is continually evolving, but music as a constructive science has changed but little since the era of Bach. The freer use of ornamentation or alteration of any description does not change the chord foundation upon which such variety of expression is built.

Sixth: Wagner was unable to convince some of the so-called greatest musicians of his day of the logic of his new "progression," but not the logic of his construction.

"Rienzi" was a tremendous success when first produced in Dresden. "The Flying Dutchman," presented the following year, was by no means a failure.

When such men as Spohr, Liszt, Tausig, Raff, Von Bülow and countless others recognized the great beauty of Wagner's music from the very start, you may be sure they were also capable of analyzing it from a constructive standpoint.

Wagner was a careful student of harmony, and counterpoint as well; and his works, built upon our system of harmony, are used as teaching models. His abrupt modulations and original use of ornamentation did not please Mendelssohn and many others, but that is another question.

Seventh: I distinctly stated that "Wagner showed us the wonderful possibilities of abrupt modulation to remote tonalities and coloring by means of dissonance." Does this seem to indicate appalling inability to appreciate new musical expression?

It is one thing to use dissonant forms of expression and another to be extreme in their use. Extremists are not looked upon as well balanced in any field of human endeavor save in art. Why should they be tolerated in art?

Much of the work of Richard Strauss and Debussy is splendid in expression and in effect. Some of it does not appeal to many progressive musicians despite repeated hearings. I find more beauty in it than do the majority who have discussed the subject with me, and I should be the last person in the world to seek to discourage progress in musical expression, or in any new form of expression which seems capable of being, even finally, accepted and understood by the universal mind.

The works of Debussy, Strauss, etc., are constructed in accordance with our musical system. It would, therefore, be abortive at the present time to attempt to fix their exact status as works of creative art. By this I mean the more radical works of these composers.

But when a composer uses a form of construction hitherto unknown to the world of music, then, I contend, the right or wrong of it should be carefully investigated; for if right others should come to a knowledge of its understanding; but if wrong that, too, should be known, lest we be equally blind to prog-

ress along those pathways which lead to truth.

Evolution is one thing, but "revolution" is another; and revolution can be wrong.

THOMAS VINCENT CATOR.

San Francisco, Jan. 14, 1915.

Mr. Humiston's Compliments to Mr. Peyser

To the Editor of MUSICAL AMERICA:

Mr. Peyser in his letter seems to think I refer to Mr. Ornstein's music. I did not say anything about Mr. Ornstein's music. He states, however, that my knowledge of Mr. Ornstein's music is limited to the few bars quoted in MUSICAL AMERICA. This is not the case.

Mr. Peyser seems to think that every time a new composer writes anything apparently formless and insane: "Lo! another Wagner!" The logic seems to be that because the critics all said that Wagner's music was "crazy," ergo, everybody who writes music of which the same thing may be said is another Wagner. If this is true, there must be thousands of Wagners scattered through the world, unhonored and unsung; I will not say unwept.

W. H. HUMISTON.

New York, Jan. 23.

Gives a "Square Deal" Every Time

To the Editor of MUSICAL AMERICA:

I very much appreciate your giving me so much space in your valuable paper for my articles on "modern" music.

MUSICAL AMERICA is without doubt the most successful and also the most popular paper of its kind ever published in America. We musicians believe that from you we get a "square deal" every time. It was refreshing to see you enter the field which had been so long practically monopolized by a journal with whose policy most musicians are familiar.

Your success is another proof of the old adage that "honesty is the best policy."

I have always "preached" MUSICAL AMERICA from the very first numbers that I had the pleasure of reading, and I think I may say without conceit that your subscription list in the vicinity of Albany, Troy and Cohoes has been somewhat increased by my humble propaganda, of which fact I am duly proud.

Wishing you all possible success in every way, and thanking you once more for publishing my somewhat lengthy "dissertations," I am,

Yours most sincerely,

A. W. LANSING.

Cohoes, N. Y., January 23, 1915.

German Music in London

To the Editor of MUSICAL AMERICA:

Your footnote to my letter published in your issue of November 21 is beside the point. The fact that many papers publish what is untrue is no justification for an untruth, and it must be admitted that if German music be repeatedly performed—as it is—in London's most prominent concert halls, it is manifestly untrue to report that "in

London no German music is any longer tolerated." Your extenuation of Mephisto's remarks that they "particularly referred" to music in cafés, etc., is not borne out by reference to the remarks, for it is distinctly stated that "it (German music) has been banished from the concert room," a very positive assertion, entirely without foundation.

The meeting of English musicians to which you further refer, had not for its object, as you suggest, the boycotting of German music in England. Indeed, the very opposite intention was declared by the meeting. Its object is to advance at this opportune time the cause of the English musician by giving him preference in his own land over his foreign competitors.

In conclusion, I am sure that your paper would lose none of its prestige were Mephisto's remarks actuated less obviously by his own particular leanings in such discussions as he indulges in concerning the war.

Yours truly,

HENRY E. SPRY.

Melbourne, Australia, Dec. 21, 1914.

The Musical Situation in San Antonio

To the Editor of MUSICAL AMERICA:

In your issue of January 16 I note two letters in which the musical situation in San Antonio is referred to. Having resided in San Antonio for a number of years and being rather closely in touch with this situation, I wish to say a word for H. W. B. Barnes, musical director of the San Antonio Music Festival Association.

In speaking of Mr. Claassen, one of your writers said that he "has none of the standing that accomplishment gives." This criticism, if criticism it is, can not apply to Mr. Barnes, who, in the face of opposition, both active and passive, gave San Antonio, January 4, its first production of "The Messiah," the greatest musical treat in the history of the city.

With Frederic Martin, Mary Jordan, Elizabeth Tudor and Frank Ormsby as soloists; with Clarence Eddy at the organ, Harold Morris at the piano, and a chorus of about 200 under Mr. Barnes's baton, this event was not one to be ignored, though slight attention was paid it, in its preparatory stages, by the San Antonio correspondent of MUSICAL AMERICA. As yet nothing has appeared in your columns about it, although its importance can not be over-estimated, as marking the musical awakening of this community.

The chorus, in point of preparation and execution, gave Handel's masterpiece as well as any chorus in the country, despite the fact that it was doing pioneer work.

I say this advisedly, as I have heard other productions of the oratorio and know whereof I speak.

Mr. Barnes came into San Antonio quietly, without any preliminary flourishes of trumpets, and went to work without backing to do something musically. He stayed out of the limelight and let his work here speak for him. He might have trotted before the people the great work he did in Atlanta and at other points, but he didn't.

On the ground of things accomplished he has taken a niche of large size all to himself in the local Hall of Fame, and through him and the activities he

[Continued on next page]

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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 19]

has launched San Antonio is to have other great standard works presented in adequate manner. He has backing now of the most substantial sort, backing enabling the production of "The Messiah" before a crowd of 2,000 after hundreds had been turned away.

The Music Festival Association will give a Spring musical festival this year. Plans for the ensuing twelve-month most likely will include another production of "The Messiah," and a mid-Winter festival featuring another great oratorio. With the present chorus, full of enthusiasm and ready for more worlds to conquer, as a nucleus, much will be accomplished. Many accessions already have been received in anticipation of the Spring concerts.

San Antonio has done much in a musical way (not being as much in need of improvement as some people seem to think) but along different lines. The Music Festival Association, including the leading business and professional men of the city, is supplying a long-felt want.

I feel certain MUSICAL AMERICA will see to it that future events of this caliber are given adequate publicity through its columns, for San Antonio wants the world to know it is taking its proper place in musical activities.

I should like to restate a point before bringing this communication to a close. The Music Festival Association is not boosting any individual; it is working for the community. The man who created it—Mr. Barnes—has kept himself in the background with characteristic modesty, pushing his chorus forward to receive its well-earned plaudits.

I am not connected with the Festival Association, being simply a puller and pusher for such events and undertakings in this city.

I wish you and MUSICAL AMERICA all the prosperity in the world.

FAIR PLAY.

San Antonio, Jan. 18, 1915.

Arthur Claassen and the San Antonians
To the Editor of MUSICAL AMERICA:

I read, with some astonishment, several communications from San Antonio, in which exception appeared to be taken by some of the local musicians to the strong endorsement given Mr. Claassen by Mr. John C. Freund, when he was a guest of honor at the luncheon given him in that city, and later, when he delivered his now noted address.

As I understand the matter, some of

the local musicians and their partisans consider that Mr. Freund, in paying the tribute he did to Mr. Claassen, was charged with neglecting, by inference, those musicians who had already done good pioneer work in San Antonio, and so laid the foundation on which Mr. Claassen could build.

It seems to me that those who are interested in music in San Antonio should be not only proud, but glad, that a musician of Mr. Claassen's experience and distinction should settle among them, especially as there was no need for his ever leaving our city, where he was not only held in high honor, but was personally beloved.

He was the conductor of the New York Liederkranz, which certainly paid him two or three thousand dollars a year. Then he conducted the Brooklyn Arion, which gave him another thousand or two. Then he had the Mozart Society, which gave him a couple of thousand. He had a very successful conservatory, all the private lessons that he could find time to give, and, finally, there were the royalties—quite considerable, by the bye—from his publications.

Whether the condition of his health or family reasons prompted Mr. Claassen to leave us Brooklynites, I do not know, but it is very certain that if things are not made pleasant for him at San Antonio, should he desire to return to us, he will be received with open arms.

I write you this for the reason that if there is anything which works against musical progress in this country it is the unfortunate differences among musicians and music teachers and those local jealousies which poison the musical community, and break it up into a number of cliques, all fighting against one another.

Very respectfully,

C. K.
Brooklyn, January 14, 1915.

Seattle's Musical Activities

To the Editor of MUSICAL AMERICA:

As an interested reader of your splendid journal, I naturally feel especial interest in mention of musical occurrences in the Pacific Northwest, my home. Your January 9 issue notes, on page 2, that the Seattle Symphony Orchestra has "kept up some activity" since the departure of Henry Hadley, under the name of the Philharmonic. Decidedly so. The Seattle Philharmonic Orchestra, under the leadership of John M. Spargur, himself a distinguished conductor, formerly of Cincinnati and New York, is doing a great work and opens its 1915 (fourth) season with fifty pieces and a noteworthy program. The soloist will be Georgia Kober. At following concerts several famous soloists, all Americans, are scheduled to appear. The Philharmonic is in decidedly flourishing condition.

You also note that "a distinctive feature of music in the Northwest is the Seattle Grand Opera Company, organized last year under the direction of Mme. Hesse-Sprotte." Permit me to add that this organization—the Standard Grand Opera Company, to be exact—is commencing its second season under good auspices, having altogether thus far given "Carmen," "Faust," "I Pagliacci," "Cavalleria Rusticana" and "Il Trovatore" very creditably. The chorus numbers 120 voices; and in spite of the fact that neither chorus nor principals receive salaries, enthusiasm in the work is constantly on the increase. "Hansel and Gretel" and "Lohengrin" are to be presented here during the week of February 8. The difficulties connected with the production of these works can naturally be appreciated, when it is realized that the operas are sung in English

at popular prices by people who are not operatic professionals. The Standard Company brings to its task a good deal of talent and an unlimited capacity and willingness for hard work. Charles Lagourgue, distinguished French orchestra leader, will conduct the performances. Madame Hesse-Sprotte is stage director.

Seattle musicians are making no spread-eagle claims, but feel that they are not behind those of Eastern cities in ambition or ability.

Yours cordially,

F. A. CHURCHILL, JR.

"The Town Crier."

Seattle, Wash., Jan. 15, 1915.

Will the "Jewels of the Madonna" Last?

To the Editor of MUSICAL AMERICA:

The letter of Jesse Weil in your issue of January 16 in answer to my letter on Wolf-Ferrari's "The Jewels of the Madonna" prompts me to make a few remarks which may clarify the situation further.

Mr. Weil apparently believes that my opinion of this unfortunate operatic effusion has been arrived at, to quote him, "through a strong personal prejudice of the opera rather than the result of a careful, musicianly analysis thereof," which he generously admits I am capable of making. From an argumentative standpoint his letter is interesting and quite what one would expect of an able barrister, but I fail to see in what way it answers my previous letter.

I beg to submit the information that I have made my deductions in regard to "The Jewels" from a study of the score plus frequent hearings of the work as sung by the Chicago-Philadelphia Opera Company and the Century. No modern opera is better known to me than this one and try as I have to forget its vulgar music I must admit that I still have a great deal of it in my head. Some day I hope to banish it, together with such remnants of Meyerbeer, Bellini and other "back-numbers" as insist on annoying me by haunting me at times.

As for making Wolf-Ferrari blameless for not having achieved a true Neapolitan feeling in an opera alleged to be dealing with the life of the city of Naples on the ground that Puccini has not any Samurai blood in his veins and Verdi never journeyed up the Nile, I wish to disagree again with Mr. Weil. Fact is that Puccini has employed Japanese melodies in "Butterfly"—though I hold no brief for this tear-propelling opera—and that Verdi has given us music that is truly Egyptian in color in his glorious music of the "Aida" Nile scene. Mr. Weil should be enlightened, too, on Bizet's "Carmen." If he knows the score well he must grant that the "Habenera" is not only Spanish in feeling, but that it is actually a Pyrenees folk tune which the great French composer developed, that the "Seguidilla" in Act II is typically Spanish and that there are in the score a hundred and one other details that reflect the spirit of that country, in addition to the costumes and the bull-fight. With due respect to what success means in the broadest sense and to the popular appeal—deplorable as it is—of "The Jewels," I would like to ask your readers what they think of the chances of this opera being sung anywhere in 1975!

Yours very truly,

A. WALTER KRAMER.

New York, Jan. 23, 1915.

Maggie Teyte's Husband Writes From the Front

To the Editor of MUSICAL AMERICA:

This letter will be posted at le Havre by one of my men over there. To tell you where I am at present is impossible. The name of the country where we are operating must never be mentioned. The following information can only be given. We have very funny weather, ice one day and mud to the

knees the next morning. The country is flat, but covered with trenches and barbed wires for thousands of miles. We sleep on the floor in a sleeping bag and are well supplied by the English.

I came to think of your paper at a performance, yes, a performance that I witnessed a few miles behind the trenches. The show was named the "Theater at the Front," and the time of the performance fixed at 2:30 p. m. All the Tommies who were not in the trenches, or with the necessary reinforcements turned up. They never looked as clean as on that day. It was really a day for them. The stars of the London stage were there. It was, I think, a scheme of the *Daily Telegraph* or of Seymour Hicks, really a wonderful idea. Think of the desolate country we are now in, with scarcely enough buildings to find a shelter, and not far away the orchestra of the big howitzers. The show was in a big barn, the stage lighted by headlights and the piano was quite frozen. But the kindness of the artists, their enthusiasm and generosity, is a thing never to be forgotten. Miss M. St. Helier, a singer of talent, a diseuse of great charm, and a splendid accompanist was the hit of the evening. Seymour Hicks, Elaine Terriss, Owen Davies and the beautiful Gladys Cooper received the tremendous applause of an audience always in want of an encore. Was it not strange, the first song sung by all the Tommies, conducted and accompanied by Miss St. Helier, was "The Little Gray Home in the West," then "Tipperary" and all the successes of the music hall. At the end, to my great surprise, they all sang the "Marseillaise" with a perfect ensemble, and we all started "God Save the King." My neighbor, for a reason I have not yet discovered, said "God Save the Queen." He was a Belgian; the poor fellow was killed the same evening.

All the French artists at the front have done their duty. The women, such as Marguerite Carré, Cavalieri, etc., have enlisted in the hospitals or field ambulances. They have no more comfort than we do. I wish I could have seen all the great stars in these ambulances, to start with Mary Garden and my own wife. Everyone has to do his duty, man or woman, when the future of their country is at stake. Believe me,

Sincerely yours,

E. PLUMON.

Le Havre, Jan. 3, 1915.

Karg-Elert, Composer

To the Editor of MUSICAL AMERICA:

As your splendid journal, MUSICAL AMERICA, gives very valuable information regarding matters musical, I feel that I may appeal to you for aid. Can you help me to secure facts concerning the organ composer, Sigfrid Karg-Elert? I have been unable to find him mentioned in any of the latest encyclopedias of music or magazines. Respectfully,

MAE J. HEBERT.

Saginaw, Mich., Jan. 15, 1915.

[Editor's Note—Karg-Elert, Sigfrid: Born November 21, 1878, at Oberndorf-on-the-Neckar; studied at the Leipsic Conservatory (where his teachers were Jadassohn, Wendling, Homeyer, Reissner); was for a time teacher of piano-forte at the Conservatory of Magdeburg. He now lives in Leipsic. As a boy he sang in the choir of the Johannis-kirche in Leipsic, under Röthig. His published piano pieces are: Op. 23, 32, 50 (the last a sonata), 51, 69. He has written songs, Op. 12, 40, 54, 56, 62 and 63. He has devoted his attention to compositions for the harmonium, "Monologue, op. 33"; "Improvisation, op. 34," and a large number of transcriptions for this instrument. He has also been conspicuous as an organ composer, his works for this instrument including "Passacaglia in E Flat Minor, op. 25," and "Choralimprovisation, op. 60," the latter in six books.]

Does Not Want to Miss a Copy

To the Editor of MUSICAL AMERICA:

I enclose my check for my subscription to your splendid magazine for 1915. I do not want to miss a single copy of MUSICAL AMERICA. Yours truly,

MRS. ARCHIBALD M. HOLDING.

West Chester, Pa., Jan. 18, 1915.

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CHICAGO COMPOSER'S OVERTURE ACCLAIMED

DeLamarter's Clever Piece Played
by Local Orchestra—Miss
Goodson's Recital

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, January 25, 1915.

"FIREWORKS," by Igor Strawinsky, received its first Chicago performance last Friday afternoon by the Chicago Symphony Orchestra, under Conductor Frederick Stock. It was received coldly and will now be relegated to the shelf in the orchestra's library, set aside for experimental compositions.

DeLamarter's Overture to a Fantastic Comedy, "The Faun," suggested by Max Halbeck's comedy of that name, slightly revised, also found a place on this program, and was made the occasion of an ovation for this talented Chicago composer. DeLamarter is clever in the handling of the orchestral apparatus, his humor is pronounced, his themes are terse and short and there is originality in their development. It is in the sustained sections of the work that this writer falls short in melodic invention and sonority. The composer was called to the stage a half-dozen times to acknowledge the applause.

Alfredo Casella's "Italia," a musical picture of Italian life, is a vivid and resounding orchestral work, founded upon several Italian folk songs, ingeniously orchestrated and cleverly combined. It is a very effective number.

The Vieuxtemps Violin Concerto in A Minor, No. 5, had as soloist Harry Weisbach, the concertmaster of the orchestra. It is a rather ungrateful work, which, except for its cadenza, is diffuse, old-fashioned and long-drawn out. Mr. Weisbach revived it with the genuine musical adroitness of the true artist, and made the cadenza a beautiful piece of music.

The E Flat Symphony, by Mozart; the overture to "The Secret of Suzanne," Wolf-Ferrari; the *andante* from the Bach F Minor Suite, played in memoriam for Albert A. Sprague, a deceased member of the Orchestral Association, and Berlioz's "Queen Mab" *scherzo*, completed the program. Mr. Stock read these numbers with a complete grasp of their varied contents.

Recital by Katharine Goodson

Some of the most beautiful piano playing heard here this season was that presented at the one hundred and thirty-fifth artist's recital of the Amateur Musical Club last Monday afternoon at the Illinois Theater by Katharine Goodson, the English pianist.

Miss Goodson brought forth a diversified program, including older pieces by Pergolesi, Bach and Scarlatti. A capriccio by the last had to be repeated. Then came the A Flat Sonata, Op. 110, by Beethoven, seldom seen on our recital programs, and played by Miss Goodson with marked musical feeling and with serene loveliness of tone and technical finish and agility.

Johannes Sembach TENOR

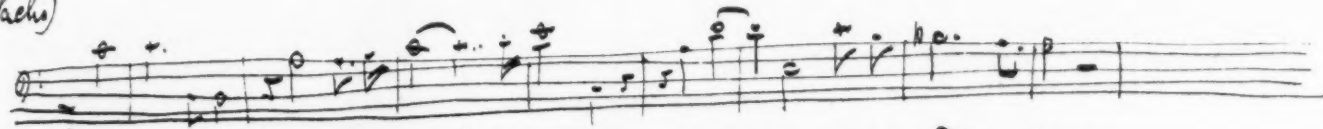
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(Meisteringer 5. ed.)

To Musical America

with all good wishes for the future!

Alfred Hertz

New York Jan. 1915.



—Photo (c) Mishkin

Combining patriotism with his artistic sentiments, Alfred Hertz, the distinguished German conductor of the Metropolitan Opera House, has quoted in conjunction with his good wishes to *Musical America* the final words of Hans Sachs in Wagner's "Meister-singer"—a plea for the recognition of German art.

A Chopin group, consisting of the F Minor Fantasie, Op. 49, three etudes, a mazurka and the B Flat Minor Scherzo disclosed brilliance of style and poetic conceptions. A Suite Moderne, by Arthur Whiting, made up of three numbers, Henry Holden Huss's "Sans Souci" and MacDowell's "Märzwind" constituted an American group. The second Hungarian Rhapsody by Liszt, superbly played, and the "Clair de Lune," by Debussy, were the final numbers.

The concert reintroduced this gifted artist to Chicago music-lovers after an absence of several years, and rarely has such artistic interpretation, such clean and perfect phrasing, such technical proficiency been noted here in piano recitals. Miss Goodson scored a great success and was recalled a number of times after each group.

Ossip Gabrilowitsch, the Russian pianist, was featured in the concert given at the Women's Club at Evanston last Tuesday morning, in the series of concerts under Rachel Kinsolving's direction. Lambert Murphy, tenor, divided the program with Gabrilowitsch, and Edgar Nelson was the accompanist. Beethoven's Sonata, Op. 31, No. 3, Schumann's Symphonic Etudes, and a group of three Chopin pieces gave the pianist scope for his familiar talents. Mr. Murphy's numbers were an aria from Puccini's "La Bohème" and one by Massenet from "Grisélidis," besides songs by Paulin, Holmes, Henschel, Clay, Elgar and Leoncavallo.

String Quartet Heard

Last Thursday afternoon the Chicago String Quartet was heard under the auspices of the Chicago Chamber Music Society in the foyer of Orchestra Hall. The quartet consists of Harry Weisbach, Otto Roehrborn, Franz Esser and Bruno Steindel. They gave a fine performance of the Schumann A Major Quartet, Op. 41, No. 3, followed by the Borodin Quartet in D Major.

Mariska Aldrich, the New York dramatic soprano of the Metropolitan Opera House, has appeared during the last week at the Majestic Theater in vaudeville, and has made a very favorable impression with her operatic selections and her ballads. Her voice disclosed power and resonance and also wide range. She made an especial hit with her lighter selections.

A three weeks' engagement of DeWolf Hopper and the Gilbert and Sullivan Opera Company was begun last Monday evening at the Auditorium Theater. The first three days of the week were taken up by revivals of "Trial by Jury" and "The Sorcerer," and the second half by "The Mikado." The company is finding much favor.

Albert A. White, now in London, England, will make an American tour during the coming season, making an appearance at Aeolian Hall in New York and another at the Fine Arts Theater in Chicago. Mr. White will give his London recital just before leaving for America. He will use on his American tour an entire program in English, though, at the same time, he will also have prepared another program to include German and French songs.

During the next season the Briggs Bureau, through its University Extension Department, will book a number of lecturers, including Maurice Rosenfeld, who will offer a series of six on Oriental music.

Jenny Dufau, of the Chicago Grand Opera Company, has just started on her second concert tour this season, appearing in Birmingham, Ala.; Brookhaven, Miss., and Houston, Texas, with marked success. On January 19, she appeared in Nashville, Tenn. This tour will last until March 15, and lead her through Texas, Mississippi, Alabama, Kentucky and back to Illinois, Iowa, Ohio, Wisconsin and Indiana. Charles Lurvey is her accompanist. MAURICE ROSENFELD.

Eva Mylott and Alexander Bloch in Columbia Concert

Eva Mylott, contralto, and Alexander Bloch, violinist, gave a joint-recital in the Horace Mann Auditorium, New York, on Monday evening, January 18, under the auspices of the Institute of Arts and Sciences of Columbia University.

For Miss Mylott there were the popular "Samson" air, Giordani's "Caro Mio Ben," German *lieder* by Schubert and Brahms and an American group, consisting of Gilbert's "Two Roses," Leoni's "Leaves and the Wind" and Salter's "Cry of Rachel." The singer, in excellent voice, was cordially received for her interpretations of these items. The Vitali "Chaconne," pieces by Brahms-Joachim, Wagner-Wilhelmj, Pugnani-

Kreisler, Chopin-Auer, Wieniawski and two Indian sketches "To the Warriors" and "Sun Dance" by Cecil Burleigh were splendidly played by Mr. Bloch, who displayed good technic and worthy musicianship in them. The accompaniments for Miss Mylott were played by Hilda Aiken, for Mr. Bloch by his wife.

4,000 Hear Kreisler in Rochester

ROCHESTER, N. Y., Jan. 16.—That Rochester music-lovers appreciated the privilege of being able to hear Fritz Kreisler was plainly attested by the fact that Convention Hall, which seats more than 4,000 persons, was taxed to its capacity Monday night when Kreisler, assisted by Elizabeth Van Endert, soprano, gave a recital. The concert was the second in the Ellis series, and was under the local direction of James E. Furlong. I. R. B.

Miss Lorraine Makes a Correction

To the Editor of MUSICAL AMERICA: Permit me to correct an error which found its way into the very interesting article you published about me in your issue of January 16. I did not sing *Louise* in the Paris Grand Opera, as stated in the interview. I did appear, however, at the Grand Opera Theatre National de l'Opera, and also sang *Louise* and *Butterfly* at the Royal Opera at the Hague.

ALYS LORRAINE.

New York, January 15.

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New York, January 30, 1915

THE MUSIC LEAGUE OF AMERICA

As our readers no doubt know, the Music League of America was started some time ago by a number of public-spirited men and women of high social standing and wealth in New York City for the purpose of hearing young people who believed that they had talent and had made studies that entitled them to enter upon a professional career, but who lacked opportunity, and perhaps the means, to win success.

A large number of applicants were heard, out of which number a few were selected, for whom concerts were arranged, and it can be said that of these several showed such distinct talent as to have more than justified the enterprise.

Naturally, in an undertaking of this character, in the first stages, differences of opinion among those interested would arise. There would be the inevitable clash between those who were really giving their time and attention to the organization and those who were, perhaps, merely using it, as many do, for such prominence as accrues to those engaged in an altruistic endeavor through publicity in the press. Therefore reorganization became imperative.

Be that as it may, this, as has been duly reported in MUSICAL AMERICA, has recently taken place. Unfortunately, the reports of this reorganization in the daily papers may have created the impression that the really important and vital members seceded, leaving it virtually in a more or less impaired condition.

We desire to absolutely correct this misapprehension. As a matter of fact, the League to-day is stronger than ever before, owing to the fact that such public-spirited and wealthy persons as Malvina Hoffman, Mrs. Willard Straight, Mrs. Otto H. Kahn, Rudolf E. F. Flinsch, Mrs. John Henry Hammond, Mrs. Paul Warburg, and particularly Mrs. E. H. Harriman, the widow of the

late railroad magnate, are now at the head of affairs and earnestly interested in the success of the League.

The value of the work, so far as it results in bringing out a few young people of talent, however great in itself, is, after all, small, compared with the tremendous amount of good such a league accomplishes by establishing a standard and an example to be followed in other cities of the country.

The bringing out and furthering of the careers of a few talented young people is also small in comparison with the good accomplished by virtually turning down the large number of aspirants for fame, who are equipped for the struggle neither by their natural ability nor by the studies they have made, who clog the profession, and, worse than that, devour the substance of all the mistaken relatives and friends who are called upon to contribute to their support, in the hope that, at some time or other, they will be reimbursed, directly or indirectly, through the success of those they have aided.

Among the misguided ones are the thousands, principally young women, who have formerly rushed to Europe every year, not sufficiently provided with means, often without much talent, without any knowledge of foreign languages, unprotected, and so they fall victims to the lures of life.

The weeding out of the wheat from the chaff in the musical world through such an organization as the Music League of America and other similar organizations would be a boon to tens of thousands of people. The value of its work cannot be overestimated.

MR. BRENON ON "TANNHAUSER"

Indulging in a few derogatory comments respecting the artistic value of certain elements in "Tannhäuser," Algernon St. John-Brenon put forth some opinions in the *Morning Telegraph* recently calculated to inspire anew the reflection that Wagner is as yet very far from being completely understood. We have had occasion in the past to deplore Mr. Brenon's attitude with regard to "Parsifal," though there is, perhaps, more warrant for a misconception of the spiritual significance of Wagner's last drama than for a misunderstanding of the earlier work—and his remarks were such as to indicate a real misapprehension of its purport. He lodges his most vehement objection against the dual death wherewith the opera concludes, and advocates as a more desirable and more potent ending the spectacle of *Tannhäuser* doomed to live on in misery, deprived of the consolation of *Elizabeth's* saintly love. He would see him endure in his woe like *Oedipus*, of Sophocles, or like Cain in Genesis, to suffer the bitterest pangs of desolation and to undergo the doom of a protracted existence. "The poem of 'Tannhäuser,'" he says, "is one of singular dramatic beauty, picturesqueness and high emotional appeal, but it loses much of its force by the exaggerated catastrophe of its ending."

The close of "Tannhäuser" is, however, not catastrophic. Nor are those of "Tristan" or of the "Nibelung's Ring." Albeit they terminate with one or more deaths, they are, in the loftiest sense, beneficent and of an exalted spiritual optimism. In the case of "Tannhäuser" Mr. Brenon has evidently failed to perceive that the erring knight achieves pardon and redemption through his own contrition and the sacrificial love of *Elizabeth*. The outward symbol of his redeemed condition is the staff which flowered in the hands of the Pope in contradiction to the pontiff's words that the sinner had no more hope of salvation than a barren branch of blossoms. How, then, could the device of prolonging *Tannhäuser's* life under a burden of misery have been made consistent with his spiritual release?

Nor did Wagner propose to let *Tannhäuser* live on, as Mr. Brenon avers he has read somewhere. It was one of the directors at the Paris Opéra shortly before the ill-fated production of the work there who asked the composer in all seriousness "whether it were really necessary to be so distressing, and if *Tannhäuser* could not be permitted to marry *Elizabeth*." The only change of an opera's ending that Wagner ever contemplated was in "Lohengrin," where the importunities of some friends almost induced him to allow *Lohengrin* to remain with *Elsa*.

How the Propaganda Works

To the Editor of MUSICAL AMERICA:

I do not think Mr. Freund can realize the great help he has been to musical life in our city. His address has created an interest in the American musician never before known in Clarksburg. Above all, it has stimulated the members of our Marcato Club to do better work. We have had the best programs this year in the history of the club. We have had audiences of many hundred at every club program. Mr. Freund's appeal for the American musician has been a great factor. I am glad, also, to tell you that our club is to-day in fine financial condition.

Best regards.

Sincerely,

CORA M. ATCHISON.

Clarksburg, W. Va., Jan. 15, 1915.

PERSONALITIES



Mme. Vicarino as an "Angel of Mercy"

Mme. Regina Vicarino, the young American coloratura, who has returned from abroad, where she has spent the last year and a half singing in opera and concert in the European capitals, is shown in the above picture in the uniform of a Red Cross nurse, which she acquired while in London, where she proved herself an angel of mercy to the wounded Belgians who were brought in from the firing line and sent over to England to be treated. London doctors declared that seldom had they encountered a more willing worker or a more intelligent one than Mme. Vicarino, who, in addition, proved herself particularly useful on account of her great knowledge of languages, of which she speaks five fluently.

Kahn—In a long interview published in the *New York Times* Otto H. Kahn expresses full confidence in the future of popular opera as presented by the Century Opera Company. Mr. Kahn believes that opera in English at popular prices is not dead, but merely in a state of "suspended animation."

Paderewski—Ignace Paderewski has made a renewed appeal for aid for starving Poles. The situation in Poland, Palestine and the Carpathians is described as terrible.

Bendix—Max Bendix left New York this week for San Francisco, where he has been engaged as director of the Exposition Symphony Orchestra.

McCormack—It was so cold in Spokane, Wash., when John McCormack appeared there a short time ago that he had to wear his overcoat while he sang.

Caruso—To a fund for the benefit of sufferers from the earthquake in Italy, started by an Italian newspaper in New York, Enrico Caruso was the first contributor, sending his check for \$2,000.

Stanley—Helen Stanley, the prima donna of the Chicago and Century Opera companies, is singing with success Harold Osborn Smith's new song, "The Place of Dreams," which the composer has dedicated to Miss Stanley.

Hertz—Max Smith tells this story of Alfred Hertz's musical precocity: "At the age of five years he was taking piano lessons. A year later he had made such progress in music that he was able to try his hand at composition. Imagine the surprise of his mother, who, to punish the boy for some childish mischief, had forbidden him to eat of her birthday cake, when Alfred brought her, with tears in his eyes, a funeral march for the piano."

Aldrich—Mme. Mariska Aldrich, of the Metropolitan Opera Company, has been the unwitting cause of the discovery of a new art, according to Vance Thompson. This art is described as "painting with light" and its products are called "luminos." They are made of paper of varying thicknesses, colors and form, laid upon glass, the light streaming through making the picture. William C. Cornwall, of New York, first discovered the possibilities of the process when decorating the cellar of a Buffalo house for a beefsteak dinner given by Mme. Aldrich.

Hemus—Percy Hemus, the American baritone, who is advocating the use of American songs by singing them on his programs all over the country, and whose American programs in New York aroused widespread interest in the native composer, suggests that there should be a national housecleaning to get rid of all those who stand in the way of progress. Says Mr. Hemus: "After the man who says 'it can't be done' has been carefully cremated (with wreaths of forget-me-nots) the musical microbe who is lustily shouting 'it has never been done' should be the next to have his voiceless ashes blown to the four corners of the earth."

Busoni—When Ferruccio Busoni arrived in New York from Europe last week he was accompanied by his wife and two sons, and announced to the *Herald* reporter that he intended to live here because the outlook in Germany, where he has resided for many years, is dark. "She is a wonderful country and quick to recognize the arts, but she is not strong enough to conquer her enemies," he said. "Italy also is in the shadow. War soon will come to her, I am afraid, although I hope to see her standing out as the one bright jewel of peace in all Europe. But under the circumstances I could not go there and live quietly, and so I have brought my family and all my property here."

POINT and COUNTERPOINT

WRITING of the Sonata by Karol Szymanowski which David Sapirstein played at the first concert of his series of six consecutive recitals, Pitts Sanborn of the *Globe* quotes a listener as saying: "This is a work wherein the left hand knows nothing of what the right hand does and the piano knows nothing of either."

Eastwood Lane relates a story about Busoni, to the effect that the famous pianist, while inspecting some pianos in the rooms of a Berlin concern, overheard in an adjoining room an amazingly brilliant passage in thirds.

"Ah," said Busoni, "either a player-piano or Godowsky."

What is the pet musical aversion of your favorite critic? Mr. Lane supplies this:

Henry Finck knows best what calms,
For he reads a book when he listens to
Brahms.

On the other hand, it must not be forgotten that

You'll find Max Smith in joy arrayed
Whenever he hears Bruckner played.

"What sort of a school is Leazer Tudwinker's niece going to, up to the city?"
"A controversy of music, I believe they call it; she's learnin' to be a choir singer."
—Puck.

Is there no end to the progress of the musical uplift in this country? See Exhibit X, the program of music chosen by the "hoboes" for performance at the opening of their Hotel de Gink in New York:

Humoresque Dvorak
"Death and the Maiden"..... Schubert
C Minor Quartet, op. 18, No. 4. Beethoven
"Kaiser" Quartet Haydn

According to a London cable report, Puccini is going to collaborate with Irving Berlin on a new opera. So? Then we may expect to hear operas written jointly by:

Richard Strauss and Harry Von Tilzer;

Debussy and Charles K. Harris;
Humperdinck and Gus Edwards.

As a matter of fact the Puccini-Berlin combination ought to be rhythmically fruitful. Look what the American song writer did for Verdi, with the "Rigoletto" Quartet transformed into "Please Don't Rag My Melody" in "Watch Your Step." If Berlin had collaborated in "Madama Butterfly," no doubt we would hear *Cio-Cio-San* proclaim her "Un bel di" to Suzuki something like this:

"One fine day we'll see my sailor come back;
We'll see the stack
Of that big Yankee gunboat, make-them-run-boat."

One fine day we'll see the American flag,
Then we'll sing that tabasco, Puccini-Belasco rag.

A lady with an unusually sweet voice is connected with a charitable organization and often sings at funerals in the tenements. At the funeral of a man who had been killed by falling from a scaffolding she was met by a woman who seemed to be in charge. To her the singer said:

"What do you want me to sing?"

"Blest if I know," was the reply. "I

don't know what the fav'rite of the corpse was and, fallin' from a scaffold like he done, he didn't have no chance to pick out a piece."

Then she thrust her head inside a door and said to some one in the room:

"Do any of you know what the corpse's fav'rite hymn was?"—New York *Evening Post*.

Closing the account of the "Mme. Sans Gene" postponement in the New York *Evening Telegram* is the following:

It is thought Miss Farrar will be able to appear in "Mme. Sans-Gene" on Monday. Get an *Evening Telegram*.

Police whistle.

From this one might surmise that the *Telegram* expected the premiere to be a "riot" (to use the parlance of the theatrical world).

"Miss Georgia A. Weller," critiques the *Syracuse Post-Standard*, "an evangelistic singer, is pleasing large congregations every night, excepting Monday and Saturday." Ch'rup, Georgia! You can't please all of 'em all the time, reminds F. P. A. in the New York *Tribune*.

At last a wartime ditty has been used as a life-saving device. Finding an inebriated individual singing "Die Wacht am Rhein" while hanging to the railing at the brink of the Passaic Falls basin and being unable to dislodge him, a Paterson policeman hid behind a nearby building and started a competitive concert, singing "It's a Long Way to Tipperary." The ruse was effective—the bibulous one at once offered to fight the policeman.

A well-known man about town who resides in a family hotel not far distant from Carnegie Hall, and who is really fond of music, complains that he is suffering from the embarrassment of riches. Mark Hambourg, Gabrilowitsch and Theodore Spiering, the violinist, are living on his floor and practice, he says, constantly. They cannot hear each other, but my informant says that his apartment is a veritable melodic clearing-house these evenings—*Town Topics*.

Tut! tut! my dear sir. Why do you not turn your living room into a concert hall and charge admission to hear this combination of three stars?

"Now that you have provided the critics with a device for hearing performances at home," writes Paulus to this department, "why don't you found a club for these harassed gentry? They are not entirely at ease in clubs of musicians, owing to their fear of critic-baiters, and the only place where they can congregate is Billy Guard's office at the Metropolitan."

Your suggestion's a good one, Paulus, but you'd have to secure a clubhouse with barred windows to resist the onslaughts of disgruntled artists.

And think of a meeting of the house committee (what with the well-known divergences of critical opinion). For instance, one can hear Mr. Pitts Henderson make the motion:

"I move that we buy a new set of drinking cups—that present ones are not adequate."

"I beg to differ with the representative of the *Stress*," declares Sylvester Halperbiehl, "the technic of our cups is impeccable!"

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CONCERT OF CIVIC LEAGUE

Florence Hinkle and Clarence Whitehill in Dayton Debuts

DAYTON, O., Jan. 22.—The fourth concert of the Civic Music League course drew a capacity house at Memorial Hall last night. The league had engaged Lhévinne, the Russian pianist, but owing to the cancellation of his tour substituted for him Florence Hinkle and Clarence Whitehill, the baritone.

Miss Hinkle and Mr. Whitehill gave an extremely fine program, including many songs that were new. Many encores were demanded and graciously given by the two artists. A duet from "Don Giovanni" proved a brilliant climax to a brilliant program, and was exceptionally well sung. The accompaniments were exquisitely played by Mrs. Frederick Funkhouser of Dayton, and the concert was one of the most delightful affairs of the entire musical season. It was the first appearance here of both Miss Hinkle and Mr. Whitehill, and they won a high place in the hearts and appreciation of the audience, which crowded every seat in the big auditorium.

"SCHERZO."

When Doctors Disagree

[From the New York *Evening Post*]

Fritz Kreisler's generous remark that Pablo Casals is the greatest artist who draws a bow has helped to make the Spanish violoncellist one of the sensations of the season. He had been heard here more than a decade ago, but few were aware he had risen so high. * * * It cannot be said that the way Mr. Casals played the first number on the program, the second violoncello sonata of Brahms, justified the high praise bestowed on him by the violinist who in reality is the greatest artist that plays with a bow. There was a good deal of scratching, and in other ways the playing of Mr. Casals in this sonata was far from representing the high-water mark

of 'cello playing in New York. One felt like blaming the weather, which was cruel to strings; but inasmuch as Mr. Casals played the other numbers on the program very much better, one could not but suspect that Brahms was to blame.

"The Best Music Paper in the World!"

To the Editor of MUSICAL AMERICA:

Enclosed you will find check to cover two subscriptions of my women's singing society, the Women's Choral Club. A number of the ladies are already subscribers, and I am urging them all to take "the best music paper in the world."

We were much delighted with Mr. Freund's visit to us. The good results of it are already apparent.

Cordially,

H. T. HUFFMASTER,
Conductor, Women's Choral Club,
Houston, and Choirmaster and Organist, Trinity Episcopal Church,
Galveston, Texas.
Houston, Jan. 10, 1915.

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DAMROSCH GIVES CLEVELAND CONCERT

Frieda Hempel a Much Admired
Soloist—Zimbalist Another
Visiting Artist

CLEVELAND, Jan. 23.—Concerts of the last two weeks have been the next to the last of the Friday Musicales, with Efreim Zimbalist in recital; the New York Symphony Orchestra, with Frieda Hempel as soloist; the Philharmonic String Quartet, with Nathan Fryer as assisting pianist, and the first post-holiday concert of the Fortnightly Club, with William Filsen, baritone, of Pittsburg, as guest artist.

Walter Damrosch selected for his orchestra's first Cleveland appearance of the season the Brahms Second Symphony, which received an admirable interpretation, and for novelties two Irish numbers, by Percy Grainger, and the "Cockaigne" Overture by Elgar. The music of the young Australian had a most winsome appeal; that of the older Englishman had little interest, save for its clever orchestration. Frieda Hempel proved to have such expressive warmth and such unusual depth of tone in her delivery of the florid music of the Mozart aria in the "Magic Flute," such archness and charm in her delivery of the Strauss "Blue Danube" waltz, that she completely captured all hearers.

Mr. Zimbalist, in excellent form, played a light program with the Wieniawski "Faust" Fantasia as its *pièce-de-résistance*, using compositions of his own as encores.

Nathan Fryer played with the Philharmonic Quartet, consisting of Sol Marcossion, Charles Heydler, Charles V. Rychlik and James D. Johnston, the Saint-Saëns Quintet in A Minor, giving it a scholarly and authoritative performance.

At Berea, O., an hour's ride from Cleveland, there was opened on January 12 by Walter Keller, dean of the Illinois chapter of the American Guild of Organists, the new Austin organ of Baldwin-Wallace College. Albert Riemschneider, the director of the Conservatory, has a well established orchestra and chorus which gave a performance

of Cowen's "Rose Maiden" on the 13th, with Mr. Keller again at the organ. The new organ is said to be the largest in the State and is equipped with every combination known to modern organ playing.

An interesting phase of Cleveland's Winter music has been the organization of a Concerto Club made possible by large subscriptions on the part of several wealthy women, who have engaged some of the best pianists of the city to play concertos seldom heard, for a small body of invited guests assembling at the residence of Mrs. W. E. Cushing. Mrs. Martha Ronfort-Askue, Betsy Wyers, Mrs. Sol Marcossion and Mrs. Clara Wolfram, a Hamburg pianist who has lately become a resident of Cleveland, have played Tschaikowsky, Scriabine, Saint-Saëns and Mendelssohn concertos. Others to be heard will be by Rubinstein and Chopin, the players giving preference to works to be performed by visiting artists at the symphony concerts.

ALICE BRADLEY.

JULIA CULP IN BALTIMORE

Songs by American Composers Awaken
Particular Enthusiasm

BALTIMORE, Jan. 22.—Julia Culp, the celebrated *lieder* singer, with the assistance of Coenraad v. Bos at the piano, gave the eleventh Peabody recital this afternoon. All available seating and standing room was filled and the many extra chairs placed upon the stage were occupied long before the time set for the recital. Many were turned away disappointed.

The treat that Mme. Culp gave her audience will last long in memory. Her refined artistry in the Schubert, Hugo Wolf and Richard Strauss songs contained so much that was noteworthy that it is needless to enumerate any special charms disclosed. Particularly happy moments occurred during the presentation of John Alden Carpenter's "Go Lovely Rose," "The Sleep That Flits on Baby's Eyes" and "When I Bring to You Colored Toys," where the mystic beauty of the music asserted its poetic influence upon enraptured listeners. Further offerings in the vernacular were James H. Rogers's "Wind Song" and "The Star," both of which were received with acclaim. There were many extra numbers. Mr. Bos contributed much to the general effectiveness of the recital.

F. C. B.

FIFTH MOMENTS MUSICALES

Mildred Dilling, Harpist, Feature of Interesting Program at the Waldorf

The Moments Musicales, which are under the direction of Ottokar Bartik and the patronage of practically all the prominent Metropolitan Opera singers, have become a regular institution in New York's musical life.

The feature of the fifth of the series, held at the Waldorf on January 22, was the excellent playing of Mildred Dilling, harpist. Her performance disclosed a deep musicianly insight into her numbers, which included a Debussy "Arabesque" and Hasselman's "Patrouille." Miss Dilling was repeatedly encored.

May Scheider, coloratura soprano, sang the "Ah, fors è lui" aria from "La Traviata," and a group of songs which included Tosti's "La Serenata," Chaminade's "L'Été," and the "In Quelle Trine" aria from Puccini's "Manon Lescaut." Rafael Diaz displayed an excellent tenor voice in the "Flower Song" from "Carmen," and Harriet Ware's "Persian Serenade" and "La Partida," by Alvarez. Exhibition dance *divertissements* were provided by artist pupils of Mr. Bartik.

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Bach-Busoni: Organ Prelude and Fugue in D Major.
Brahms: Variations and Fugue on a Theme by Handel, Op. 24.

Edvard Grieg: "In Ola Valley, Op. 66, No. 14";
"Cattle-call, Op. 66, No. 1"; "Rötnamsknut" Halling, Op. 72, No. 7.

Percy Grainger: "Colonial Song," "Mock Morris Dance."

Chopin: Posthumous Study in A Flat.

Ravel: "Ondine (The Water-sprite)."

Albeniz: "Triana" (The Gypsy Quarter of Seville).

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AT 3 O'CLOCK

Soloist: ELEONORA de CISNEROS

(Mezzo-Soprano)

PROGRAM

Goldmark.....Symphony No. 1, "The Rustic Wedding," Opus 26
Wedding March with Variations
Bridal Song
Serenade
In the Garden
Dance

Saint-Saëns....."Amour Viens Aider" from "Samson et Dalila"
MADAME DE CISNEROS

Intermission

Hadley.....Tone-Poem "Salome," Opus 55
After the Tragedy by Oscar Wilde
(First Time in San Francisco)

Tschaikowsky.....Aria—"Farewell ye Hills" from "Joan of Arc"
MADAME DE CISNEROS

Special Trains and Two Autos Save a Concert Engagement

Mary Jordan has Unique Experience in Fulfilling Double Concert Contract in Jersey and Brooklyn During One Evening

RIDGEWOOD, N. J., Jan. 22.—Mary Jordan, contralto, with Charles Gilbert Spross at the piano, was the soloist at the last concert of the Orpheus Club, Wilbur A. Luyster, conductor. However, back of this simple statement lies a story.

Miss Jordan, who was engaged at an early date for this concert, was offered an engagement at the Montauk Club, Brooklyn, for a concert after a dinner given by the president to the board of directors. This, of course, she declined because it was impossible to travel the thirty or more miles between Ridgewood and Brooklyn in time. Nevertheless, the president of the club took it upon himself to arrange the matter. The result was that immediately on the conclusion of her last number in Ridgewood Miss Jordan was hurried to a special train on the Erie Railroad, and in company with Mr. Spross, railroad officials and representatives of the club, accomplished the twenty-two miles to Hoboken in twenty-one minutes. Here special arrangements had been made with the Hudson Tunnel authorities and the party was landed in New York in record time. From New York automobiles were taken, an extra one being provided in case of accident, and the party arrived at the Montauk Club at 11.05, having left Ridgewood at 10.17. Another unique feature was the



Mary Jordan as "Amneris"

fact that Mr. Spross had played a concert in Newark in the afternoon and that the two artists appeared in two states in one evening.

In the concert in Ridgewood Miss Jordan displayed her voice to excellent advantage in an aria from "Samson and Delilah," songs by Brahms, Bayley and Salter, and a Verdi aria. Her work was such as to win for her several encores. At the Montauk Club she was received with great applause and was compelled to add to her program. Mr. Spross played excellent accompaniments at both concerts.

The Orpheus Club showed itself to be a well-balanced organization of men's voices and was heard to advantage under the direction of Mr. Luyster. Especially effective was the rendition of Bruno Huhn's "Invictus."

DAMROSCH IN INDIANAPOLIS

Rudolph Ganz Soloist with New York Orchestra—A New Musical Society

INDIANAPOLIS, Jan. 22.—The big musical event of the week was the concert given by the New York Symphony Orchestra, Walter Damrosch, conductor, with Rudolph Ganz as piano soloist, on Wednesday evening January 20, at the Murat Theater. This was the third concert of the Ona B. Talbot subscription series. From the viewpoint of the size of the audience, the program presented and the enthusiasm aroused, the concert was an immense success.

The admirably played orchestra numbers were the Symphony No. 4 of Tchaikovsky, the Prelude "L'après-midi d'un Faune," Debussy and three of the British folk-music settings of Grainger. Mr. Ganz, who replaced Josef Lhévinne, originally scheduled, has appeared here several times in recital, but this appearance with a great orchestra for a back-

ground was most advantageous. In the B Flat Concerto of Tchaikovsky, he obtained a veritable triumph, bursts of applause bringing him to the front again and again.

A new musical society to be known as the Leckner Choral Society was organized on Saturday afternoon at St. Paul's Parish House. Mrs. Leckner was made president, Mr. Leckner, director, and Cyrilla Humes, accompanist. The members, who are pupils of Mrs. Leckner, will study operas, the first to be taken up being "Il Trovatore."

Two drawing-room musicales in which silver offerings were taken for the benefit of the Public Health Nursing Association, took place on Tuesday afternoon and evening at the home of Mr. and Mrs. Edward Bailey Birge. Numbers were given by the Mes. Charles Pfafflin and John Kolmer, pianists; Emma Doeppers, soprano; Mary Traub, contralto; Ferdinand Schaeffer, violinist, and Mrs. J. George Mueller. P. S.

BEETHOVEN SOCIETY MAKES CONCERT DÉBUT

Mabel Garrison and Thomas Chalmers
Soloists with Percy Rector Stephens's New Chorus

Under the bâton of Percy Rector Stephens the Beethoven Society of New York gave its first concert in the Grand Ballroom of the Waldorf-Astoria on Friday evening, January 22. This chorus, which is the most recent addition to New York's female choral organizations, proved itself worthy of admiration even at the beginning of its career. Mr. Stephens has rehearsed his voices carefully and the results obtained in such pieces as Gaines's "Cossack Cradle Song," the Chaffin arrangement of Grieg's "Morning" from the "Peer Gynt" Suite, Hadley's "My Shadow" were admirable. Chaminade's "Sailor's Christmas," Julian Edwards's "I'll Think of Thee," a "Medley from the South" arranged by Pike, Mark Andrews's "Gather Ye Rosebuds," Chiara's "La Spagnola" and Pache's "At the Spinning Wheel" and George Osgood's "Found" were the other choral offerings.

A Beethoven banner was presented to the society by its honorary president in memory of her late husband, while Mr. Stephens was made the recipient of a bâton of ivory and gold. Mrs. James Daniel Mortimer, president of the Beethoven Society, made an address.

Mabel Garrison, the gifted young soprano of the Metropolitan Opera House, and Thomas Chalmers, baritone of the Century Opera, were the soloists. Miss Garrison, accompanied by her husband, George Siemmon, sang Huber's "Mädchen Lied," Schumann's "Aufträge" and two new songs by Mr. Siemmon, scoring especially in his fine song "Peace." She displayed an unusually beautiful quality of voice and was received with continued applause. In De Leva's "Voci Tra e Campi," Tosti's "Aprile," Class's "Old Roses" and Ware's "Boat Song" Mr. Chalmers won well-deserved approval. His vibrant voice has a magnetic quality.

Arthur Clyde Leonard, official accompanist of the club, presided at the piano effectively. A. S.

Egon Petri played the piano part of Busoni's "Indian Suite" at a recent concert conducted by Busoni in Berlin.

TWO SYMPHONIES ON KUNWALD PROGRAM

Schumann and Beethoven Music
Delightfully Played—Local
Soloists Heard

CINCINNATI, Jan. 25.—A musical repast somewhat generous in proportions but delightful in quality was prepared by Dr. Kunwald for the patrons of the Cincinnati Symphony Orchestra when he presented last week a program containing two symphonies, the Third, or "Rhenish," of Schumann, and the "Pastorale" of Beethoven. The Schumann Symphony, by no means one of the profoundest, either structurally or emotionally, of his works, although one of the most charming from the point of view of the public, was presented with a delightful feeling for its spontaneity and melodic beauty.

Dr. Kunwald came to Cincinnati with enviable prestige as a Beethoven conductor, and this prestige is strengthened each time a Beethoven composition is placed on a local program. His reading of the "Pastorale" was masterly.

The soloist was Emil Heermann, the concertmaster of the orchestra, who played the G Minor Concerto, No. 2, of Bruch with exceptionally rich and beautiful tone and warmth of feeling. After insistent applause, Mr. Heermann added an Andantino of Martini arranged by Kreisler.

At the popular concert of last week, a decided impression was created by the solo performance of the harpist of the orchestra, Joseph Vito. Mr. Vito played "Dance Des Fées" written by the Englishman, Parrish-Alvers, a harp virtuoso who lived during the first half of the last century. Parrish-Alvers was distinguished as a technician, and in his compositions makes the same demands on the executant. Mr. Vito is a native of Chicago, and received his entire musical education in this country.

Another number on the program which aroused great enthusiasm was the Popper Requiem for three cellos, played by Messrs. Sturm, Argiewicz and Frederiksen. Novelties such as these have been a potent force in attracting the immense audiences which attend these concerts. At the last concert it was necessary to announce several days in advance that the house had been entirely sold out. Dr. Kunwald is developing a genuine appreciation of good music on the part of the great public. Other orchestral numbers last Sunday were Schubert's Funeral March played in memory of Carl Goldmark; Weber's Overture to "Oberon," the Ballet Music from Massenet's "Cid," the Overture to "Sakuntala," Goldmark; "Blümengedächtnis," by Von Blon, a military bandmaster of Berlin, and "Künstlerleben," Johann Strauss.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

IN "The Sleep of Summer," for chorus of four-part women's voices with orchestral (or piano) accompaniment, Marshall Kernochan has written a most interesting composition.*

Mr. Kernochan has not done much that the public is acquainted with barring songs for solo voice, but this composition would seem to indicate that he has a decided gift for writing for women's voices and that he should do more of it from time to time. In the choice of his poem Mr. Kernochan has happily fallen upon one by George Harris, Jr., widely known as a concert tenor, but quite as gifted a poet and *litterateur*. It is real English verse, full of imagination and ideally expressed.

Mr. Kernochan's music is an *Andante molto tranquillo* in A major, 9/4 time. The leading movement suggests a gentle swaying, finely worked out. There is a *Poco più mosso* leading to an *capella* portion, "Under her eyelids the cloud argosies," in which the composer gets a splendid effect by contrasting his soprano and alto voices in pairs. There is an interlude which brings back the first movement, which is then worked up to a stunning climax, which is carried on in the orchestra *Un poco più lento*, A minor. The voices enter *fortissimo*, then die out till the altos whisper "Summer has ceased to dream." There is a sigh "Ah!" *fortissimo* at the close.

Those persons who have watched Mr. Kernochan's work, who know his "Song of Ylen," "We Two Together," "Lilacs," "Out of the Rolling Ocean," etc., will see in this choral piece that he is forging ahead and that he is one of the men from whom it is rational to think serious music of a distinctive kind will be forthcoming. He has not forsaken his style as have many Americans in the desire to be "modernists"; nor is he ashamed of the melodic gift with which he is blessed. His harmonic scheme is more interesting in each work and it is always managed with erudition and with carefulness. There is a fine feeling for the medium in which he is writing in this work and it should have a wide hearing.

The score is dedicated to the Schola Cantorum of New York and its conductor Kurt Schindler.

THREE new songs by Cornelius Rübnér, professor of music at Columbia University, New York, appear from

*"THE SLEEP OF SUMMER." Part Song for Four-Part Chorus of Women's Voices with Piano (or Orchestral) Accompaniment. By Marshall Kernochan. Published by G. Schirmer, New York and London. Price 12 cents net.

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the press of G. Schirmer, New York.† Mr. Rübnér's reputation as a composer was a notable one in Europe long before he came to this country to become the head of the music department at Columbia.

The songs which now come to hand are a typical Italian song, "Health to Bacchus (Evviva Bacco! Evviva Amor!)" and two more serious ones, "When I Thee Remember (Prière)" and "Ah, Behold Me! (L'Absence)". In the first one Mr. Rübnér has shown himself capable of the truest kind of Italian feeling; the song is for a high voice and is dedicated to Enrico Caruso, who should be able to sing it stirringly. As music it is not important; but as a song for a tenor of the Caruso type it is a real achievement.

"When I Thee Remember" and "Ah, Behold Me!" should occupy a place of distinction in the output of contemporary composers. Mr. Rübnér has chosen two Oriental poems in English by William Brown, and excellent French versions have been made for them by Dagmar de C. Rübnér, his gifted daughter, who has come before the public both as a concert pianist and as a composer. In these songs one finds melodic strength, harmonic beauty and superb workmanship, such as only a master of the technique of composition could exhibit. The first song, the simpler of the two, has a haunting melodic charm; the delicate weaving of the voices in the second is notable and the typical Orientalism, as displayed in the figures of the voice part, makes the song one to command more than passing attention. There is atmosphere in the two songs, and their composer has written sincerely, expressively and ever with mastery.

KARL BENKER is the editor of Czerny's "One Hundred Twenty-five Exercises in Passage-playing," a printing of which appears in the "Ditson Edition."‡ The volume is up to the standard which these publishers invariably adhere to. Mr. Benker's work is thoroughly done; the typography is excellent.

FROM the house of Enoch & Sons in London comes a new song handled for America by G. Ricordi & Co., New York, "My Rose of Lorraine,"¶ by the

†"HEALTH TO BACCHUS (EVVIVA BACCO! EVVIVA AMOR!)" Song for a High Voice with Piano Accompaniment. By Cornelius Rübnér. Price 50 cents. "WHEN I THEE REMEMBER (PRIERE)." "AH, BEHOLD ME! (L'ABSENCE)." Two Songs for a High (or Medium) Voice with Piano Accompaniment. By Cornelius Rübnér, op. 39. Price 50 cents each. Published by G. Schirmer, New York and London.

‡"ONE HUNDRED TWENTY-FIVE EXERCISES IN PASSAGE-PLAYING." By Carl Czerny, op. 261. Edited by Karl Benker. Published by the Oliver Ditson Company, Boston, Mass. "Ditson Edition," No. 197. Price 50 cents.

¶"MY ROSE OF LORRAINE." Song by G. H. Clutsam. Price 60 cents. Published by Enoch & Sons, London. G. Ricordi & Co., New York. "GOLDEN HOURS," "MY DEAR LOVE," Two Songs by Evelyn Cargill. "A PRAYER," Song by Cyril Scott. Price 60 cents each. Published by Elkin & Co., Ltd., London. G. Ricordi & Co., New York.

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Australian composer, G. H. Clutsam. It is quite uninteresting. Published by Elkin & Co., Ltd., in London, are two songs under one cover by Evelyn Cargill, called "Golden Hours" and "My Dear Love." Of all the songs which have come to hand in ten months' time these two must be awarded the prize for amateurishness. Cyril Scott has a new song, a setting of "A Prayer," by Kingsley. It is engaging, as is everything Mr. Scott does, but it is not as worthy as some of the fine things he has written in the last few years. Is it possible that he is changing his style—which, perhaps, he considers now too obvious—to one more complex, more after the model of Schönberg? It is sincerely to be hoped that this is not so, for Scott has already made his personality felt in our modern music-world in such a way that it would be a pity were he to alter his method of expression.

NEW songs from the press of Boosey & Co., New York,§ are C. Linn Seiler's melodious "My Garden" to a text by Sigmund Spaeth, music critic of a New York evening paper; Harold Craxton's "Mavis," sung by John McCormack this season; Edmund Yates's "Lead Thou Me On," Josephine McGill's "When as a Lad," Robert Coverley's "The Angel's Ladder," Wilfrid Sanderson's "The Hills of Donegal," Haydn Wood's "Golden Dawn" and Robert W. Wilkes's "At Benediction."

A single piano issue is Clarence Lucas's excellent transcription for the piano of A. Herbert Brewer's song "The Fairy Pipers," made popular in America by Clara Butt. A. W. K.

"EXERCISES for the Higher Piano-forte Technique," by the noted French pedagogue, Isidor Philipp, is a valuable work recently added to the "Ditson Edition."§§ Much original thought has been expended upon this work and it covers a vast deal of ground. Among Mr. Philipp's directions, which in every case appear both in French and in English, one especially may be interesting: "In choosing the exercises for practice, it is very beneficial to proceed by degrees diminishing in difficulty. For example, before playing scales in single notes, practice the scales in double-thirds. Thus, it is

§NEW SONGS FOR SOLO VOICE WITH PIANO ACCOMPANIMENT. Price 60 cents each. "THE FAIRY PIPERS." Song by A. Herbert Brewer. Transcribed for Piano Solo by Clarence Lucas. Price 60 cents. Published by Boosey & Co., New York.

§§"EXERCISES FOR THE HIGHER PIANOFORTE TECHNIQUE." By Isidor Philipp. Published by the Oliver Ditson Company, Boston, Mass. "Ditson Edition, No. 196." Price \$1.50.

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recommended to go from the difficult to the easier things."

On this system the work is planned and consistency in details is apparent on every page. The preliminary exercises are varied in a great many ways and lead to part one, designed to strengthen the fingers. Each part in the volume attacks various weaknesses which the fingers are prone to, such as inequality, etc. Suppleness receives a section, as does the passing under of the thumb. Arpeggios are extensively treated and even more exhaustive are the sections devoted to double notes. Octaves are by no means neglected and the work closes with a notable exposition of the trill. B. R.

GEORGE B. NEVIN, whose melodious compositions have often been praised in this journal, has distinguished himself recently by compiling a very admirable volume of "Standard Anthems for Men's Voices," which the Oliver Ditson Company has issued.

Mr. Nevin has chosen his material well, has kept in mind the needs of the average choir and has shown practicability as an editor. The result is an excellent and useful collection. Among the numbers included are F. Iliffe's "Awake Up, My Glory," Clarence C. Robinson's "Be Strong," William R. Spence's "I Cannot Always Trace the Way," R. H. Atkinson's "Lead Us, O Father," Alfred Gaul's "No Shadows Yonder," arranged by Mr. Nevin, and Mr. Nevin's own "Grant Us Thy Peace," "Now the Day is Over" and "Some Blessed Day."

MABEL W. DANIELS, the gifted composer, has recently put two highly creditable choruses to her credit. They are "The Guests of Sleep," for chorus of mixed voices a *capella*, and "June Rhapsody," for three-part chorus of women's voices with piano accompaniment.‡

Miss Daniels has achieved a remarkably fine piece of work in "The Guests of Sleep"; the part-writing is well managed, there is true freedom of movement and a wealth of imagination in the work. It was sung last April by the Cecilia Society of Boston. In the other piece Miss Daniels has done an effective work, though it is scarcely as finely wrought. It has much that is musically in it, though the thematic material verges more than once on the commonplace. A. W. K.

‡"STANDARD ANTHEMS FOR MEN'S VOICES." Compiled and Edited by George B. Nevin. Published by the Oliver Ditson Company, Boston, Mass.

‡"THE GUESTS OF SLEEP." Part-Song for Chorus of mixed voices a *capella*. By Mabel W. Daniels, op. 23. Published by the Boston Music Company, Boston, Mass. Price 25 cents. "JUNE RHAPSODY." Part Song for Three-Part Chorus of Women's Voices with Piano Accompaniment. By Mabel W. Daniels, op. 20, No. 1. Published by Arthur P. Schmidt, Boston, New York and Leipzig. Price 12 cents.

A CAMPUS RECITAL BY MR. WERRENATH

American Baritone In Happy Mood at New York University Concert

The second concert given in the Campus Course at New York University occurred on January 19, bringing Reinold Werrenrath, the American baritone, in his annual recital there. It is but natural that Mr. Werrenrath should be in his happiest mood on these occasions since he is an alumnus of the university, and, furthermore, bears the distinction of having been the only person married in the chapel in which these concerts take place. His program was genuinely interesting and the majority of the numbers were in the vernacular.

The Prologue to "Pagliacci," stirringly sung, was followed by several old English and Irish airs. Most noteworthy were "Some Rival Has Stolen My True Love Away" and "Little Mary Cassidy," delivered with true distinction. The German-Swedish group marked some of the best work done by the baritone that evening. Hugo Wolf's poignant "Zur Ruh!" was invested with its full quota of passionate intensity and was redemanded. Three Grieg numbers were presented in the original tongue, giving unalloyed delight. "The First Primrose" was a marvel of lyric delicacy as interpreted by the baritone and "Et Syn" also bore the stamp of conspicuous artistry. Sinding's "Licht," with its impetuous climax, was artfully worked up. Mr. Werrenrath is to be thanked for presenting Stanford's fine "Songs of the Sea," which were admirably sung.

"Ultima Rosa," by H. R. Spier, the singer's accompanist, evoked a great deal of enthusiasm and had to be repeated. Few among the audience guessed that the young man who was assisting the accompanist was Deems Taylor, the composer of "Witch-Woman." After Mr. Werrenrath had sung this fascinating song, it was obvious from the insistent applause that the audience would have it repeated. Mr. Taylor assumed the accompanist's chair and was introduced by the quick-witted baritone as "now battling for Mr. Spier." The song took on added magic with its composer presiding at the piano and was rewarded with hearty applause. Florence Aylward's "House of Memories" was exquisitely sung and proved an effective contrast to

Löhr's humorous "The Ringers," which concluded the program. The singer added Damrosch's "Danny Deever" with thrilling effect. Mr. Spier's accompaniments were satisfactory. B. R.

REVEALS INSIGHT AS BRAHMS INTERPRETER

Paul Draper Includes Some of the Master's Least Known "Lieder" in Latest New York Recital

Paul Draper, the young American tenor, gave the second of his recitals at the Little Theater, New York, on Thursday afternoon, January 21, devoting his program to Brahms. Of Mr. Draper's vocal limitations, comment was made in this journal on the occasion of his other performances this season. Last week he raised his standing in the estimation of serious music-lovers by the admirable art with which he delivered fourteen masterpieces of *Lieder* literature.

As in the case of many other composers' works, we hear the same dozen Brahms songs sung *ad nauseam*, year in and year out, but Mr. Draper, who has made a conscientious study of the German *Lied*, sang, barring "Botschaft" and "Verrath," songs which we do not have the joy of listening to frequently, if at all. There were "Es träumte mir," "Ach, wende diesen Blick," "Die Schnur, Die Perl an Perle," "O Komme Holder Sommernacht," "Sommerfäden," "Abenddämmerung," "In Waldeinsamkeit." And with these, perhaps, it should have been stated first were the "Vier Ernste Gesänge" (Four Serious Songs), which singers neglect because they cannot penetrate the deep spiritual thought that lies in them.

If Mr. Draper had done nothing more last week than sing these four songs he would be entitled to the praise of music-lovers. He sang them with conviction, with understanding and with a realization of their moods. He reached his climax in the "O Tod, wie bitter," one of the most superb melodies Brahms ever wrote. His singing of the entire program was praiseworthy, for it was sincere and always intelligent.

Richard Epstein presided at the piano in the distinguished manner which we have come to expect from him this season. A. W. K.

San Antonio's Praise for Florence Hinkle's Art

SAN ANTONIO, TEX., Jan. 20.—Florence Hinkle has been heard here before, but never to such advantage as in the past week. With a voice of natural sweetness and the best of a purely American training, she sang with charming effect. Her program included songs in several languages, in each of which she sang with perfect diction and characteristic style. She proved again the ability and charm of the American artist. Oscar J. Fox, the local manager who brought her here, has engaged none but American artists. C. D. M.

Re-engagement for Mme. Rio

Mme. Anita Rio appeared as soloist with the Lynn (Mass.) Choral Society on January 18, singing in Gounod's "Gallia," and before the performance was finished Mme. Rio was re-engaged for another appearance with the society in January, 1916.



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MRS. BEACH'S HYMN FOR BIG EXPOSITION

An Effective Musical Setting to the Poem by Wendell Phillips Stafford

TO Mrs. H. H. A. Beach, the distinguished composer, whose name has been made famous by her setting of Browning's "The Year's at the Spring," has fallen the honor of writing the "Panama Hymn," which is issued by the house of Schirmer. The task of writing



Mrs. H. H. A. Beach, who composed "The Panama Hymn"

hymns which shall fulfill their purpose is not an easy one, as has been proved by the many attempts of able composers to replace our national anthem.

The poem is by Wendell Phillips Stafford and reads as follows:

We join to-day the East and West,
The stormy and the tranquil seas.
O Father! be the bridal blest!
The earth is on her knees.

Thou didst give our land the might
To hew the hemisphere in twain,
And level for these waters bright
The mountain with the main.

In freedom let the great ships go
On freedom's errand, sea to sea;
The oceans rise, the hills bend low,
Servants of liberty.

The nations here shall flash through foam
And paint their pennons with the sun,
Till every harbor is a home,
And all the flags are one.

Mrs. Beach has set this hymn for chorus of mixed voices with accompaniment of orchestra, piano or organ. Her music is in real hymn style, yet it is not conventional. It has inspiring harmonic touches and the modulations in the final measures are magnificently conceived and show once more Mrs. Beach's claim to a place among the ablest composers of the day. The song will be sung for the first time by the Handel and Haydn Society of Boston on February 14. It has been accepted by the committee of

the Panama-Pacific Exposition as its official hymn and will be sung on all state occasions and ceremonies by the large festival chorus which will be assembled for it.

A TALENTED AMERICAN COMPOSER HAS HEARING

Frank Howard Warner's Songs and Piano Music Presented in Alexander Russell's Series

Frank Howard Warner's songs and piano compositions made up the program of the third concert given in the series devoted to the works of American composers at the Wanamaker Auditorium, New York, on Wednesday afternoon, January 20. Alexander Russell, concert director of the auditorium, is making a carefully planned campaign to estimate the public interest in native works.

The series, begun late last Spring, has thus far presented the compositions of F. Morris Class, Ward-Stephens and Mr. Warner. Mr. Warner was assisted last week by Mildred Graham Reardon, soprano, and Frank Rogers Hunter, baritone. Mrs. Reardon sang his "Nature Awaits Thee," "Indian Summer," "A Harp," "Mon Coeur," "La Tombe et la Rose," "Mother's Good Night," "A Vision," "Content," "The Sunbeam," these three from his cycle, "The Soul of Nature," and "We Two Together." Her lovely voice was displayed to advantage in several of these songs, which she sang with much feeling. In "Indian Summer" and "A Harp" she was at her best, and made the most of their finely atmospheric qualities.

"A Love Song," "Ecstasy," "Death and Life," the cycle "Song of a Syrian Lover," "Twilight," "Alone," "Keepsake," "I Know a Little Rose," and "Night" and "The Mountain," these two from "The Soul of Nature," were sung by Mr. Hunter, who has a baritone voice of commendable quality.

Mr. Warner presided at the piano for the singers, and also played two of his very Chopinesque nocturnes and a waltz for piano solo. His songs proved interesting, and with few exceptions quite individual. He has a keen harmonic sense, which leans toward the modern French idiom, and he treats his poems with skill and no little imagination. The majority of his songs are very short, many of them about two pages in length; thus they frequently fail to engage the listener's attention. Mr. Warner should work for development in his songs, for his ideas are worthy and his talent for composition unquestioned. A. W. K.

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To the Editor of MUSICAL AMERICA:

Just a few lines to thank you for my 1914 copies of MUSICAL AMERICA. They have been the best helper in my work.

I enclose subscription for 1915. With best wishes for a Happy New Year.

Truly yours,
JESSIE POWELL.
Chicago, Ill., Jan. 5, 1915.

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MISSING LINKS IN AMERICAN MUSIC TRAINING

Want of Conceptive Ability and Absence of Suitable Works for Instruction Further Deficiencies in Our Educational System—What is Needed in Text Books of Future

By GEORGE HENRY HOWARD, A.M., Mus. Doc.

(Second Article)

In this article a second and a third missing link are to be observed. The previous article was occupied with attention to the first missing link, namely, a usable knowledge of harmony and counterpoint, studies which insure musical knowledge and understanding. No standardization of musical education by State associations will be very satisfactory unless the supply of the first missing link be insisted on.

The second missing link to be noticed is conceptive ability. Many earnest pupils learn at an early stage of their work under somewhat careful instruction to *perceive* musical relations but not to *conceive* them. That is, they see notes and realize what keys they are to strike and perhaps (more vaguely always), what intervals occur on the page and on the keyboard; but for some days or hours they have little conception of the musical ideas which the notes should convey. The ideas are wrought out after various stumbling and indefinite, perhaps unproductive efforts.

There is no process of idea-formation, no mental grasp of the music-thought—the context of the piece or study.

If a carpenter should begin his work on a house as bunglingly as many music students begin their work, he would be quickly discharged as wholly incompetent.

"Music is a creative and not an imitative art." When Rice wrote this he gave utterance to a principle which lies at the foundation of music life and production. This aphorism should immortalize him as a pedagogue. Conceptive and creative work are fundamental. To develop conceptive ability should be the first principal aim of the student and teacher, never to be delayed beyond the second or third week from the beginning, the first week or two being occupied with necessary gymnastics, knowledge of keyboard and of the tones, keys, hammers, dampers, and strings.

Think, Then Do

To make one tone well, there should be an idea of it to proceed from. The motto of some pupils seems to be, "Pitch in" or "Do anything, anyway, and learn by doing." A true motto, a thousand times more result-bringing, is, "First, listen, then think, then do." Listen carefully to the responsible teacher, then have a moment or two to realize his direction or instruction, then act to carry it out. Then it becomes possible that playing shall really become a giving forth of ideas already formed.

But pupils alone are not responsible for this missing link. Our instruction books, very nearly all of them, are based on the idea of learning by doing only, instead of listening, thinking and doing. How nonsensical it is to imagine that so fine an art as musical performance (either playing or singing) can result from constantly *doing* (playing, playing, playing, or singing, singing, singing) without time for reflection, and effort for the growth of deep and active consciousness.

The pianoforte methods by scores and hundreds are so busy with their "methods," their expedients and makeshifts, that the emphasis on vital principles is

lost. A principle is an embodiment of truth; its use is therefore of great breadth and permanence. Expedients and makeshifts have their value, but can never be equal to principles in result-bringing.

Are not the following the true aims of a pianoforte-instruction book?

True Pedagogic Aims

1. Music Thinking, (a) Melodic, (b) Rhythmic, (c) Dynamic (of Loudness or softness), (d) Harmonic (of relations of two tones in accord at first, at a later period three or more tones). Also (a) In Small Fragments (little concepts), (b) In Larger Fragments, (c) In Contrasted Fragments, (d) In Larger Portions, (e) In Masses, (f) In Wholes.

2. Memorizing, not parrot-like, but (a) By means of single facts, (b) By means of associated facts, (c) By means of active musical sense, (d) By means of conceptive ability.

3. Music Recalling (outline of details here omitted, as not needful for this article).

4. Reading Music (as one reads a newspaper or book, processes not needful to mention here).

5. Inventing, devising and constructing music of one's own (creative work).

6. Exclusively Conceptive Work of various kinds.

Without adding other items to this list I must here quote Leschetizky in his saying, "A piece should not be played until it is known." Melba gives the same counsel to vocalists, and other eminent authorities in the musical world echo the same sentiment.

"Straws show which way the wind blows," and the growth of such sentiments and their underlying convictions are very significant.

Inception of New Movement

Their significance comes from the fact that earnest music teachers everywhere are uniting in a great movement. By common consent, without always realizing the fact, they are reaching upward after conceptive and creative processes and conceptive results in music education. They really want to lead young people to *form ideas* to play and sing from. Less and less they desire parrot-like imitation, no matter how beautiful or exquisite. More and more they desire inward power and personal initiative.

But it is true that many of those earnest teachers place the conceptive work at a somewhat late period, and the creative work in the dim, distant future, often never reached.

We may now observe that the third missing link is as suggested in preceding paragraphs—suitable works for instruction.

The best books which now exist are those which keep the mind more busy than the fingers—those which train the mind in playing so that it shall direct muscles, nerves, hands, arms and fingers. The better books which are to come will train the heart, soul and conscience, and will train the mind as intellect, sensibility and will. As the desire for conceptive and creative processes comes to supremacy in our musical pedagogy still better books of instruction will appear which will aim at more constant and more complete conceptive and creative activities. Thus musical education will

reach higher planes and will engage the interest of ever-increasing multitudes. It will result in a higher social status for the teacher of music.

Old Masters in Disrepute

The coming books for pianoforte instruction, however, must not discard all of the old traditions while presenting new features. There is a tendency among pianists and teachers at the present time to discount or entirely cast aside the ideas of such masters as Hummel, Clementi and Cramer, and to emphasize unduly ideas which have arisen within the last decade. But who will have the temerity to declare these masters at fault entirely in their ideals? Or can any one expect the general approval of our best educators in affirming these works to be out of date?

We need to observe the progress of musical history. We may and must yet learn much from the masters of a hundred years ago if we would be moderns in the best sense of the term, and fully "up-to-date."

We must observe with equally careful appreciation of the masters of music of three hundred years ago. Children will enjoy best and play most successfully music based on the ideas of the old contrapuntists and madrigalists of one, two and three centuries ago. Not that they are to be confined for a long period to strict contrapuntal music, but rather that contrapuntal principles may well influence the entire production of all elementary exercises and pieces.

Bertini approximated this idea so closely that his studies are to-day valued and used extensively by the most successful teachers. In his simplest works had he adhered more closely to contrapuntal principles, they would have had a still more extensive and enduring use.

The elementary exercises of Czerny embody less of contrapuntal principles and more of commonplace harmonic principles. Therefore, they cannot lead to the highest musical results. Children feel the harshness and crudeness of some of the harmony, although, of course, they do not realize the cause.

Need of Counterpoint Study

The monotony of rhythms in much of the elementary music in use would disappear if true contrapuntal principles had more sway. These principles so perfectly govern rhythmic fitness that the most perfectly satisfying time-effects always are secured. We are not speaking of dry-as-dust, bookish, academic counterpoint, but commonsense, fitness and elegance in musical structure.

It is both ridiculous and lamentable that so many would-be reformers and progressives cast aside valuable traditions (and eternal truths, indeed) of the masters, and substitute for them fanciful but unprofitable novel schemes. Verily we need books of instruction which hold in good balance the conservative and radical elements and conserve the best thought and experience of the present period.

The absurd deadening monotony of rhythm of elementary exercises in which both hands have, continuously, quarter notes would not occur in our instruction book if the musical principles of counterpoint were more faithfully regarded.

Counterpoint is, essentially, the art of duet writing, or trio or quartet writing, especially with reference to a melodic quality in each of the voice parts. If that melodic quality be lacking even in children's music, the fairly musical child will always feel the lack, although he does not understand it.

Appreciative Growth

This missing link of really educational music for beginners is appreciated by teachers who have used music of the kind here suggested. The musical appreciation of the child who is mentally fed on pure and strong music is far superior to that of others. He is interested in a wider range of compositions and the way is more and more open for him to learn and enjoy intelligently the best in the tone-art.

Were it not for some other missing links in our American musical education (yet to be mentioned) the earnest study and faithful practice of ambitious students would be very fruitful along the lines which have been specified in our remarks.

But, unfortunately, certain false influences detract from these efforts and often render them more or less futile.

Against these false influences, often strongly organized, and altogether too potent in opposition to the friends of genuine education, the next and final article of the present series will aim its shot and shell and shrapnel from mortars, howitzers and other guns of the largest calibre. Much of our so-called musical education fails to be education (drawing forth of powers or building up of capabilities) in any worthy sense; for many of its organized interests are "forts of folly" which need to be demolished in our educational fabric.

RUSSIAN SONG HISTORY

Kurt Schindler and George Harris, Jr., Heard at National Arts' Club

Impressing upon his audience that there existed no boundaries, races, or antagonisms in the language of music, Alexander Conta, of the National Arts' Club, of New York, at the Club galleries, on the evening of January 13, introduced two well-known musicians of New York: Kurt Schindler, in a new rôle—that of lecture-accompanist, and George Harris, Jr., tenor.

Mr. Schindler's subject was the history of the Russian songs. These songs, he said, had become known only as recently as sixty or seventy years ago, because of the stern opposition of the then powerful church dignitaries to all secular music. It was through Glinka, however, that the long-closed door became opened.

Mr. Harris not only translated many of the Russian songs into fine English verse, but sang them with an authoritative interpretation. Every style of Russian song was given, from the sad, minor folk song, to the "Seminarist," of Moussorgsky, a droll, grotesque type of song, as yet almost unknown to American audiences. A. S.

Alice Sovereign will give a song recital at Aeolian Hall, New York, on Thursday, March 4. This will be Miss Sovereign's first public appearance in New York this season.

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CHAMBER MUSIC CITADEL IN NORTH CAROLINA MOUNTAINS

Three Brothers Granite Magnates, Form Backwoods String Quartet Along with Violinist-Employee Imported for the Purpose—Haydn and Mozart Favorites of Mountaineer Auditors

By HELEN WARE

THERE is a little place up in the mountains of North Carolina which has been christened Mt. Airy. The town is of but some 4,000 inhabitants and though large enough to hold a place on the geographical map, probably it is not indexed in the card system of any concert manager. In fact, had it not been for an accidental meeting with Thomas Woodroffe while on a tour through the South, Mt. Airy would still be unknown to the musicians of the land. Hereafter, let Mt. Airy be known for two things—its mammoth granite works, the Backwoods String Quartet. Further, let it be known that the men who own and run one of the largest granite works of the United States play first violin, 'cello and viola in the Backwoods String Quartet.

These are three brothers, the Messrs. Woodroffe, who have all their days been engaged in the rough game of mining, and yet as far back as they can remember they have been faithfully serving the muse. What is more, they have been far from any music center whence they might have replenished their stimulus and inspiration from time to time, which makes it more remarkable that these three hard-shelled business men should have striven ahead at the highest form of musical art—chamber music.

Mechanical Aids

Today their library can boast of one of the most complete collections of chamber music in every form, yes, and every phonograph record and pianola roll that may prove of help in their splendid work.

According to Thomas Woodroffe, the quartet was not made to order—it was self-made. He himself "picked up" the cello, and slaved between working hours till he finally could take place in the ensemble. This holds true of his brothers also.

The quartet in complete form was only made possible by importing the second violinist, who is held down to his music stand by the good position offered him at the granite works.

The quartet wades through the standard classics season after season, taking up the moderns for a change. When the change proves disastrous or boring they go back to Papa Haydn for consolation and good cheer.

The three bachelors open up their hospitable home every Sunday and in pour the good neighbors who can digest a heavier musical diet than the good old hymns or xylophone records.



Members of Unique Backwoods String Quartet, Mt. Airy, N. C. Left to Right: Thomas Woodroffe, 'Cello; George Woodroffe, First Violin; Frank Woodroffe, Viola, and James McCargo, Second Violin

It is interesting to note the effect of the different composers on these converted music lovers, relates Thomas Woodroffe. "Haydn and Mozart cheer them up beyond words, especially a Menuet or a sprightly Allegretto, upon hearing which their faces light up with expressions of joy. Beethoven, Brahms and Schumann—well, they are a bit trying on the novices among our audiences. We hear occasional coughing, shuffling of feet, here and there a muffled yawn. We have often succeeded in driving out the bulk of our audience with a straight course of indigestibles."

Meanwhile the good folks of Mt. Airy are forming a clearer idea of "good music."

Every once in a great while when a good pianist drops into this little nest

up in the mountains, the Woodroffe boys seize upon him and haul out the trios and quintets from their well-stocked library. "Such events are like holidays in our secluded life," remarks Mr. Woodroffe.

A business man with all his love for art, Mr. Woodroffe grasped the musical situation of America as few even of our professionals succeed in doing. As we whizzed past one small city after another he remarked:

"Every one of these cities is in dire need of a chamber music organization of some kind, good, or as good as possible. Why don't they offer prizes for the best city quartets just as our music clubs and wealthy patrons stimulate the writing of new operas and other compositions? The

like other strangers before you, that "the town is run by three crazy fiddlers," but you will soon be put at ease by the glow of their fireside and the message of their music.

TOLEDO'S MUSICAL FARE

Operatic Revival and Teyte Appearance Arouse Keen Admiration

TOLEDO, O., Jan. 17.—A revival of "The Chimes of Normandy" was given on January 15 and 16 by the Toledo Choral Club, at the Valentine Theater. The opera was given for three well attended performances by a company of 150 and an enlarged orchestra. The production was under the personal direction of George Herbert of Chicago, with Frank E. Percival as musical director. Grace Mahr was *Serpolette*; Mrs. Agnes Kountz Dederich, *Germaine*; Fred Truckey, *Gaspard*; Frederick J. Trudeau, the *Marquis*; Frank J. Conrad, the *Bailli*; James Hayes, the *Notary*; W. J. Patterson, *Jean Gremcheaux*, and the parts of the village maidens were taken by Marie Shean, Mary Booker, Helen Bowers and Catherine Kountz.

The Eurydice Club, Mrs. Otto Sand, director, gave Toledo music lovers a treat when it presented as soloist at its recent concert Maggie Teyte, soprano. This gifted singer proved an interesting and delightful artist and won many expressions of praise for splendid work. The club sang two groups of songs and Miss Teyte gave the remainder of the program. Mrs. H. W. Dachtler was the accompanist for the club and Laird Waller was the efficient accompanist for Miss Teyte. "The Valentine Theater was completely filled." F. E. P.

Prominent Soloists with White Plains New Century Club

WHITE PLAINS, N. Y., Jan. 22.—The artists for the Tuesday afternoon concert of the New Century Club were Elizabeth Gest, pianist; Harvey Hindermeyer, tenor, and Max Jacobs, violinist.

Miss Gest was heard to advantage in a MacDowell Prelude, while Mr. Jacobs played compositions by Cottenet, Jacobs, Kreisler, Tschaikowsky and Wieniawski, in which he displayed good technic and a fine quality of tone.

Mr. Hindermeyer sang the Serenade of Charles Gilbert Spross and songs by Stickles, Tosti and Wilson, for which he received cordial applause and was compelled to respond with additional numbers. His voice is excellent in quality and he sang his several songs with a finish and musicianship which was most effective.

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Concert — Oratorio — Recital

Daily Eastern Argus, Oct. 8

"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."

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DE GOGORZA TWICE SYMPHONY SOLOIST

Baritone's Splendid Artistry Disclosed in Concerts with Damrosch Orchestra

It is a sovereign pity that Emilio de Gogorza does not appear more frequently before the New York public during the season. There are few baritones in the local field to-day dowered by nature with vocal assets so gratifying and few who are such consummate artists. These facts were impressed on one anew last Saturday when the singer appeared as soloist at the third concert of Mr. Damrosch's Young People's Symphony series in Carnegie Hall. Mr. de Gogorza offered the "Largo al Factotum" aria from the "Barber" and the "Don Giovanni" Serenade, adding by way of encore in response to the clamor aroused by his vivacious performance of the first the Serenade from Berlioz's "Damnation of Faust."

Not only has Mr. de Gogorza a voice of unsurpassable natural smoothness, warmth and beauty—an organ, be it added, most impeccably handled—but in all matters touching polish of delivery, elegance of style and subtle charms of interpretation and delivery his work offers no flaws for adverse comment. On Saturday as much as on the previous, if unfortunately rare occasions that he has been heard here, his work was a delight from first to last. His "Barber" aria was a model of glibness and deft humor and Mozart's air was of aristocratic refinement.

The orchestral program included Mendelssohn's "Italian Symphony," the three folk song arrangements of Percy Grainger heard here once before this season and Josef Suk's Scherzo Fantastique which Mr. Damrosch brought out at a recent Sunday concert. All were well played. Especial enthusiasm was occasioned by the deliciously refreshing Grainger folk music which discloses new charms on repeated hearing. The manner wherein the composer has avoided overloading the simple tunes with elaborate instrumental effects, while treating them with exceptional piquancy and musicianly skill, cannot fail to awaken the heartiest admiration. H. F. P.

Berlioz's "Symphonie Fantastique" was the main offering of Mr. Damrosch and his orchestra last Sunday afternoon

in Aeolian Hall. The work wears poorly, loosely constructed and devoid of real nobility as it is. It was well played as a whole, the noted "Marche au Supplice" being characterized by some of the orchestra's most brilliant work. The "Scène au Champs," the only affecting and deathless pages in the gigantic score, was splendidly played.

Mr. de Gogorza was again the soloist, and he again scored one of the most pronounced successes noted at these concerts. Mr. de Gogorza's numbers included the effective Massenet air, "Promesse de mon avenir," and the serenade from Mozart's "Don Giovanni" and Berlioz's "Damnation of Faust." Barring a few top tones the baritone's voice was gloriously full and vibrant. His artistry was always in evidence and his exquisitely polished style was at its best in the saturnine solo of Berlioz's *Mephistopheles*.

Mr. Damrosch's other numbers were an unimportant Notturmo by Dvorak and Franck's ecstatic Prelude, Choral and Fugue, orchestrated by Pierné. The director's conception of this Franck work is suffused with majesty. His orchestra responded admirably and was earnestly applauded by a large audience.

B. R.

Thuel Burnham Charms San Antonio Audience

SAN ANTONIO, TEX., Jan. 20.—San Antonio music lovers had a delightful surprise in the appearance of Thuel Burnham at Beethoven Hall a few days ago. Mr. Burnham appeared under the auspices of the Tuesday Musical Club, being presented by its president, Mrs. Eli Hertzberg.

Mr. Burnham's program was varied, including numbers from Bach to MacDowell, in which he demonstrated his versatility and technical ability. The perfect ease with which he played the most brilliant compositions was noteworthy. His purity of tone and simplicity of style in the Mozart Variations charmed his audience, while the Schumann "Carnival" was given a vivid performance. No pianist has played here who pleased his audience more thoroughly. C. D. M.

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To the Editor of MUSICAL AMERICA:

Enclosed find renewal of my subscription to your paper, which gives me great inspiration. I look to its coming each week with more than pleasure. I wish you every success in bringing to the minds of Americans their important position as a musical nation.

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—Photo by Vayana.

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SPALDING PERFORMS HIS OWN CONCERTO

Violinist Discloses Striking Gift as Composer in Larger Form for His Instrument

Albert Spalding gave his second recital of chamber music for violin and piano at Aeolian Hall, New York, on Friday afternoon, January 22. An audience of excellent size heard him.

Mr. Spalding has never played so well in New York as he did on this occasion. His tone was full, he played in tune without exception, and his delivery was praiseworthy throughout. Brahms's A Major Sonata; an Andante in C and Allegro in A Minor for violin alone, by Bach; Corelli's Sonata in E (this with harpsichord accompaniment); his own Concerto quasi Fantasia in F Minor (performed for the first time); Cecil Burleigh's "Old Bruin" and "What the Swallows Told" and two Sarasate Spanish Dances made up his list.

We have heard some shorter pieces by this violinist, none of them especially distinguished. Mr. Spalding differs from those men who write attractive little pieces and fail in the larger forms. His Concerto which he played last week should go far to win him a place among the best violin composers of the day. In this work he has written naturally, sincerely, without harmonic affectations such as abound in his shorter pieces, with the result that he has given us a unified piece that cannot fail to be liked by musicians and laymen. He played it extremely well, with dash and splendid technique—it makes severe demands on any player's ability—and he was cordially received at the close. It would be interesting to hear the work with orchestra, so that one might judge of Mr. Spalding's instrumentation.

There were encores at the close of the afternoon and much applause after the various groups. A. W. K.

Pavlova Opens Four Weeks' Season in New York on February 2

An extended season of Ballet Russe, with Anna Pavlova, the noted Russian ballerina, as the star, is announced by Max Rabinoff, managing director. The Pavlova festival will begin Tuesday night, February 2, at the Century Opera House, New York, and continue for four weeks. Pavlova will be assisted by Ivan Clustine, Alexandre Volinine and others. The opening bill will have as a feature Glazounoff's "Raymonda," which has never been presented outside of Russia. During the four weeks performances will be given every night during the week excepting Mondays. Matinées will be given on Saturdays only. No

performance will be given Monday nights, because the Pavlova organization has engagements in other cities for each of those four Mondays. Subscription performances will be given on Tuesday and Thursday nights and Saturday matinées.

Lila

Robeson

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Metropolitan Opera Co.

Comments on her performance as FRICKA in "DIE WALKURE"

New York World:

Lila Robeson made her first appearance here as Fricka and proved good in voice, action and appearance. She also helped to make the Valkyrie Choir effective.

New York American:

Lila Robeson was cast for Fricka. Her performance was marked by several commendable qualities, chief of which were a good appreciation of dramatic values, vigorous vocal ability and repose.

New York Globe:

The only novel element in this distribution was the Fricka of Miss Robeson, a most vigorous presentation of that outraged goddess' wrath.

Brooklyn Eagle:

Lila Robeson, as Fricka, sang extremely well and played with intelligence.

New York Press:

Moreover, there was a new Fricka in Lila Robeson, who sang and acted her part forcibly and effectively.

New York World:

Lila Robeson was an effective Fricka.

New York Evening World:

Lila Robeson made her first appearance here as Fricka and proved good in voice, action and appearance.

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PHILHARMONIC IN BEETHOVEN CONCERT

Orchestra Plays to its Largest Audience, with Kreisler as the Soloist

Fritz Kreisler was the soloist at the New York Philharmonic concert on Thursday evening of last week and an audience larger than any other which has heard the performances of the orchestra this season crowded Carnegie Hall from floor to roof. Every seat had been disposed of days in advance and standees at the back of the parquet were four rows deep. The great violinist had a rousing reception when he appeared and an even more tumultuous one when he finished the Beethoven Concerto. Fully half the time allotted the intermission was taken up by the audience in wildly applauding the artist, who for more than five minutes was kept traveling back and forth in response to the mad enthusiasm.

Mr. Stransky devoted the evening entirely to Beethoven, beginning with the "Consecration of the House" Overture and ending with the Fifth Symphony. The Concerto occupied the intervening place. There is no more need at this date to indulge in detailed ecstasies over Mr. Kreisler's heaven-storming rendering of it than there is to rhapsodize concerning the way the plays Dvorak's "Humoresque" or his own "Caprice Viennois." It is the greatest, perhaps, of all his accomplishments and a feat in which he is unapproachable. However, he has been known to play the first movement better than he did last week when there were some lapses of intonation. His strings appeared several times to give him trouble. The climax of this movement comes, of course, with his own marvelous polyphonic cadenza, which surpasses anything of the kind ever written for this work. In the delivery of this he was thrilling, as usual. Transportingly, likewise, did he play the ineffably lofty song of the *Larghetto*.

The accompaniment supplied by Mr. Stransky was as perfect as could well have been desired. All evening the orchestra was in wonderful trim. One seldom has the opportunity of hearing the "Consecration" Overture these days, and, in truth, there is little reason to lament the fact. It is a mere occasional piece, written for the opening of a Viennese theater and with none of the greater Beethoven in it. Yet Mr. Stransky and his men played it with so much clarity, finish and spirit last week as to make it seem really worth while.

The Symphony was uplifting in every measure. We have not been surfeited with it this Winter, fortunately, and today this triumphant cry of a liberated soul strikes deeper and more incisively than ever. No extravagances mar Mr. Stransky's reading of it, which is broad in its outlines, passionately dramatic and immeasurably noble in its pages of tender poetic lyricism. H. F. P.

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WHERE LOIS EWELL WILL FOUND MUSICIANS' COLONY



LOIS EWELL, prima donna soprano, who has been singing with the Century Opera Company, returned from Chicago last week. She announced that she will organize an Artists' Retreat at Ewell Heights, Hamden Post Office, Catskills, N. Y. Discussing her plans Miss Ewell said that she had acquired considerable acreage at this point, and intends to establish a bungalow park, which will be a quiet retreat for artists, and on a plan somewhat similar to that so successfully organized by the late Edward A. MacDowell, the composer, at Peterboro, New Hampshire. The site Miss Ewell has selected has upon it a beautiful old Colonial mansion, in which she will have an artists' studio.

Scenes at Ewell Heights, in the Catskill Mountains, Where the Prima Donna Plans to Establish a Musicians' Summer Colony

This stately residence was built by a wealthy retired New York merchant, was at one time the home of an ex-Governor of this State, and was for years the show place of Delaware County, New York. The property has an elevation of about 2000 feet, and it abounds with the finest spring water in

the Catskill Mountains.

There will also be connected with the property a fishing lodge, as the Delaware River which flows directly through the land, together with its brooks, will supply the finest fishing for those who are fond of casting for mountain trout and other fresh water fish.

Miss Ewell rather inherits a fondness for stock, and a portion of this farm will be devoted to stock raising similar to the Ewell Farm at Ewell Springs, Tenn.

Miss Ewell is quite enthusiastic over her new project. She intends to build a bungalow on one of the highest peaks, which she will occupy for the Summer months, and she feels certain that many of her artistic friends will be interested in doing likewise.

APPLAUD NEW LA FORGE SONG

Reinald Werrenrath Sings It in Middletown—Miss Crespi a Soloist

MIDDLETOWN, CONN., Jan. 23.—The second concert of the Middlesex Musical Association was given here Thursday evening, January 14, the artists being Reinald Werrenrath, baritone; Frank La Forge, pianist, and Valentina Crespi, violinist.

A large audience showed discriminating appreciation of the fine program, the most interesting feature of which was a group of songs by Mr. La Forge, who played for Mr. Werrenrath throughout the concert. It would be difficult to make a choice in these La Forge songs—"Retreat," "How much I love you," "Before the Crucifix" and "To a Messenger"—each a rare gem of writing, most delightfully rendered, and after repeated recalls Mr. Werrenrath announced that he would sing Mr. La Forge's latest published composition, "The Lovely Rose." The applause became even more demonstrative after Mr. La Forge said that it would doubtless interest everyone to know that this was written for and dedicated to Mr. Werrenrath.

The listeners compelled the singer to let them have a second hearing of this song, which is certainly one of the most charming written by this gifted pianist-composer.

Prominent Artists Appear Before the Opera Club of New York

The Opera Club of New York participated in its monthly meeting in the Myrtle Room at the Waldorf-Astoria on Thursday evening, January 21. The program in the hands of competent artists was received with genuine enthusiasm.

Mme. de Vere-Sapio, soprano, formerly of the Metropolitan and Paris

Opera companies, sang the "Polonaise" from "Mignon." Minnie Tracey, soprano, also formerly of the Metropolitan and Paris Opera companies, gave Debussy's "Air de l'Enfant Prodigue." Henry Weldon, basso of the Century Opera Company, and Vilmos Beck, baritone, formerly of the Paris Grand Opera Company, completed the lyrical part of the program with arias from "Robert le Diable" and "Lakmé," and were heartily encored.

Mme. Elizabeth Rothe danced in costume "La Fête du Printemps" and responded generously to the applause. Jacques Coint, well known as artistic director of the Manhattan and Century Opera companies, surprised the audience with a spontaneous speech on opera and its production. A. S.

Her Best Christmas Present

To the Editor of MUSICAL AMERICA:

I have sent my subscription for another year. It was my best Christmas present last year, and it was renewed for me as such for this. Sincerely,

H. JOSEPHINE BURR.

Brewer, Me.

CENTURY DIRECTORS RESIGN

Otto H. Kahn's Lead Followed by Three Other Members of the Board

Following the lead of Otto H. Kahn, three other members of the board of directors of the Century Opera Company, Clarence H. Mackay, Thomas W. Lamont and Harry Payne Whitney, have resigned. This withdrawal of Metropolitan Opera directors means that the Century board as now constituted consists solely of representatives of the City Club. The four men who resigned were the company's principal financial backers.

Charles H. Strong, president of the Century Company, announces that the resignations will not influence the campaign which the Century is opening for subscriptions that will make next year's season possible.

A new opera, "The First Men," by Rudi Stephans is to have its first performance at the Frankfort-on-Main Municipal Opera, but the premiere has been deferred until "more tranquil times" succeed present conditions.

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WHEN "AIDA" WAS SUNG INSTEAD OF "SANS-GÈNE"

One Operagoer Listened Half an Hour
Before He Suspected the Change
—Humor at Metropolitan

When Geraldine Farrar's illness necessitated a postponement of the "Madame Sans-Gène" première at the Metropolitan Opera House on January 22, many of those who had purchased seats were unaware of the change until they presented themselves at the opera house. The Metropolitan had given the change of bill as much publicity as possible, but this did not prevent numerous amusing incidents when confused opera-goers found themselves listening to "Aida" instead of the Giordano novelty. The *Herald* recounts several of these incidents, including the experience of a man who had paid a speculator \$35 for two orchestra seats and demanded his money back. He appealed to Ernst Henkel, custodian of the department of complaints.

"What shall I do?" asked this unhappy individual.

"Demand your money back from the speculator, or hear 'Aida,'" replied Mr. Henkel.

"But the speculator refuses to refund, and I've heard 'Aida' 150,000 times," he answered.

"Then I give it up," said Mr. Henkel, unable to unravel the knot.

Another was a woman who complained: "I would not mind using my seat if you had given a decent opera instead. But 'Aida'—such trash."

And a third appealed to Mr. Henkel: "Give me back my money and sell my seat—with such a crowd around the box office you can surely sell it for me?"

"But, madam, they all want their money back, too," said Mr. Henkel. "Oh, fudge," was all she said.

Still more humorous was a man who, in the middle of the first act, rushed from the auditorium and demanded to see Mr. Gatti-Casazza. He was referred to Mr. Henkel.

"Do you mean to tell me that this is 'Madame Sans-Gène' that I have been listening to for half an hour?" he demanded.

"No, I do not," answered Mr. Henkel, pointing to the many placards in the lobby.

"Well, I'll be blowed!"

Then followed an argument, which ended in the return of his money.

Enthusiastic Over Propaganda

To the Editor of MUSICAL AMERICA:

We enjoyed Mr. Freund's recent visit to us, and are very enthusiastic over the work he is doing. We like his paper, too—that goes without saying.

Respectfully,

SADIE L. WILLIAMS,
Supervisor of Music Public Schools.
Dallas, Texas, Jan. 4, 1915.

MACDOWELL AS VIRTUOSO OF THE PIANO

MACDOWELL'S playing was not only virtuosic; it possessed marked original qualities, writes T. P. Currier in the *Musical Quarterly*. It had, in a sense, little in common with that of the virtuosi of those days. His scale and passage playing were decidedly hazy. As he told me, he hated scales and arpeggi for their own sake; and the sole use he had for them was for the purpose of creating effects—waves and swirls and rushes of sound that should merely fill their place in the tone-picture he desired to portray. His octaves and chord playing, too, were extremely powerful and often harsh in FF, and in PP hardly more clear than his passage playing. In accordance with his own viewpoint, he was always seeking for atmospheric and overtone effects, and to do so he made constant use of the "half-pedal" instead of the full pedal, which latter would have cut things out too clearly to suit him. Add to this his equally constant use of the "soft" pedal, his sudden and extreme contrasts, and his thundering fortissimi (fff), and it is not difficult to realize why as a pianist in general he failed at first to satisfy the cultivated listener of that period.

It was not until MacDowell appeared in recitals containing a large proportion of his own works, that he won hearty recognition even from those who had been coldly critical, and enraptured those to whom his playing had been from the first more comprehensible. * * *

At the piano MacDowell was a poet-musician. He was no mere note-player, and was not and never could have been a pianist in the conventional sense of the term. He was the same teller of exquisite poems, the same impressionistic tone-painter, that he was at his desk. He made his pieces suggest their title or story so vividly that notes and manner of sounding them were entirely lost sight of. For the moment he was an improviser. He had a command over technique, pedals, and especially the *rubato* (which he used with infinite skill), rarely attained. And back of all was his musical and poetic nature—the real mainspring of his playing. Few pianists, it is safe to say, have in this last respect been so richly endowed.

Elizabeth Payne, twenty-two, who for several years has been totally blind, has been awarded a scholarship at the New York National Conservatory of Music. She lives at No. 2963 Fulton street, Brooklyn.

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RECITAL IN NEW SETTING

Bandbox Theater on East Side Scene of Josef Martin's Début

Farthest east went the tide of New York concert giving on Wednesday afternoon, January 20, when the tiny Bandbox Theater, on Fifty-seventh Street, just across Third Avenue, was the scene of a recital by Josef Martin, a young American pianist. The event, which was under the management of the Music League of America, attracted enough auditors to make a goodly showing in the little auditorium, and even a few intrepid representatives of the press found their way to the theater.

Mr. Martin played the Grieg E Minor Sonata, op. 7; pieces by Liadow, Arensky, Rubinstein, Sauer, Beethoven and Brahms, and a set of Chopin numbers. A partial hearing of his program revealed the possession of various pianistic talents, including dynamic power, the latter being used, however, somewhat immoderately at times. In the Chopin Polonaise in A Flat Major, op. 53, he blurred much of the rhythmic significance. He was heartily applauded and recalled for an encore at the close.

K. S. C.

Choral Society for Coatesville, Pa.

COATESVILLE, PA., Jan. 20.—The Coatesville Choral Society with a charter membership of seventy-five was organized here last evening by the town's leading musicians. Uselma C. Smith, organist and choir master of St. Martin's in the Field Episcopal Church, Wisahickon Heights, Philadelphia, was chosen as conductor, and Robert Stewart of Coatesville as accompanist. Part music will be studied this year as a preliminary to taking up some heavier musical work next season.

The following officers were elected for the present year: President, Lewis E. Jervis; vice-president and general manager, Frank E. Sharp; secretary, G. H. Monholland; treasurer, Mrs. E. W. Faddis. The following board of directors was also elected: W. H. Thomas, Ellis White, Ira Laird, Arthur Williams, John Glauner, Paul Marsh, Mrs. D. P. Rettew, Rose Wells, Miriam Kline, Bertha Anderson, Mrs. A. Williams and Mrs. Mary Glauner.

Bangor Recital by Mrs. MacDowell

BANGOR, ME., Jan. 15.—One of the notable events of the season was the appearance last evening, under the auspices of the Schumann Club, of Mrs. Edward MacDowell, who gave a charming recital on the works and life of her famous husband together with a talk on the MacDowell Association at Peterboro, N. H. There was a large representative audience, which from the first number to the last of seven encores was in complete sympathy with the performer. Her playing has color, power, warmth and expressiveness.

J. E. B.

Melbourne Musicians under Arms in England

Among the members of "The United Arts Force," formed in London of men connected with the various arts for the purpose of assisting in home defense in the event of an invasion of England, are the brothers, Aylmer and Victor Buerst, the former the conductor and composer, and the latter the solo pianist, of Melbourne, Australia. Victor Buerst was obliged by the war to flee from his residence in Brussels, leaving all his

MANY WORKS DEDICATED TO ATLANTA CHOIR



Choir of All Saints' Episcopal Church, Atlanta, Ga., Photographed After a Morning Service

ATLANTA, GA., Jan. 12.—Unique in the music written especially for its use is the choir of All Saints Episcopal Church in this city. During the present season, the following works have been composed for and dedicated to this choir and choirmaster:

"O, Lord of Heaven," Dr. Cuthbert Harris, Streatham Common, England; "O Sing Unto the Lord with Thanks-giving," Bruce Steane, Seven Oaks, England; "Christmas Everywhere Tonight," George B. Nevin, Easton, Pa.; "On Bethlehem's Plain," William R.

Spence, Perth, Ontario; Festival Te Deum in D Minor, Daniel Protheroe, Chicago; "There Is None Holy as the Lord," Dr. H. J. Stewart, San Francisco; "Brightly Gleams Our Banner," Harry Hale Pike, Los Angeles.

The solo quartet, composed of Mrs. Hugh Atkins, soprano; Mrs. James H. Whitten, contralto; Frank Cundell, tenor, and Pierre E. Harrower, baritone, is augmented by a chorus of fifty trained voices and a male quartet.

It was in this choir that Marguerite Dunlap, the popular American contralto, first began her work when a mere slip of a girl with dresses hardly to her shoe-

tops. Here she remained for a number of years. Many other singers who now hold positions as soloists in choirs throughout the country, have been graduated from the chorus of All Saints.

Mr. Arnaud, the choirmaster, is a Virginian and to him is due the chief credit for the choir's reputation. He recently celebrated his tenth anniversary as choirmaster and organist and was presented with a silver service by the church and a handsome electrolier by members of the choir. Much credit for the choir's efficiency is due Dr. W. W. Memminger, the rector, and to his keen interest is due much of the choir's unflagging zeal.

property behind him. Aylmer Buerst has been touring this season with the Moody-Manners Opera Company in England. He conducted opera at Gortitz near Dresden and at Breslau for the five years preceding the war.

Club Concerts in Portland, Ore.

PORTLAND, ORE., Jan. 15.—Club concerts have been occupying attention in Portland of late. Two interesting programs were presented at the opening of the Laurelhurst Clubhouse, the able participants being Mrs. Ralph C. Walker, Mrs. Nettie Greer Taylor, Mrs. Irene Townsend Wells, Nona Lawler, Margaret Lamberson, Mrs. James Ambrose, Mrs. Raymond A. Sullivan, Frank G. Eichenlaub and John Claire Montieith. At the monthly luncheon of the Coterie Club the musical program, under the direction of Mrs. Edward Alden Beals, was given by Emma Sorenson, soprano. At the Jewish Woman's Club, Mrs. Harry E. Van Dyke sang compositions of Mrs. Ralph C. Walker, who was her accompanist.

David Bispham Warns Against a "Bogus" Manager

David Bispham does not often get "taken in" by people whom he does not know, but one man succeeded in ingratiating himself with the eminent baritone, who warns other artists against a certain "Morton B. Downs," who called upon him not long ago saying that he

was from Savannah, Ga., and offering him a series of engagements in Southern cities during the months of January and February. The matter was placed in the hands of Frederic Shipman to arrange, but Mr. Bispham's suspicions being aroused he investigated independently. He found this man to be entirely unknown to musicians in Savannah and his alleged series of concerts to be without foundation in fact. When confronted with the results of Mr. Bispham's inquiries "Downs" disappeared and has not since been seen by any of the several artists whom he approached.

Big Washington Audience for Kreisler and Boston Symphony

WASHINGTON, D. C., Jan. 10.—The third matinee concert of the Boston Symphony Orchestra, Dr. Karl Muck directing, necessitated a cessation in the sale of standing room before the opening of the performance. This was in part due to the appearance as soloist of Fritz Kreisler, violinist, who is a great favorite in Washington. It was like the welcoming back of an absent member of a family, so hearty was his reception. His selection on this occasion was Bruch's "Fantasia on Scottish Airs." The symphony was Beethoven's Eighth, which was given with the mastery for which this organization is noted.

W. H.

Considers It Indispensable

To the Editor of MUSICAL AMERICA: With pleasure, I again renew my subscription to MUSICAL AMERICA, which, I find, has become an indispensable factor to the success of my studio work. Most sincerely,

BELLE LOUISE BREWSTER.
College of Fine Arts,
Syracuse University.
Syracuse, N. Y., Jan. 1, 1915.

Willard Osborne Gives Program at New York Institute

Willard Osborne, the young violinist, who was heard several weeks ago at a matinee at the Hotel Plaza, gave a recital at the New York Institute of Music

on Saturday evening, January 16, before going on his Western tour. Young Osborne, who is a pupil of Leopold van Auer and Victor Kuzdö, played a Handel Sonata, Vieuxtemps's D Minor Concerto, "Talisman" by Kuzdö, Kreisler's "Liebesfreud," Auer's "Reverie," Schubert's "Moment Musical" and the Hubay "Carmen Fantasy." He displayed rare talent in these compositions.



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NEW BOOKS ON MUSICAL TOPICS

ROMAIN ROLLAND is rapidly coming to be recognized in this country at his true greatness. His stupendous study of the evolution of a human soul, "Jean-Christophe," is the masterpiece of the age which brought it forth and has been acclaimed with ever increasing delight in America, where its exalted, optimistic philosophy has awakened an even deeper and more sounding response than in France; while Germany has hailed the magnificently luminous document of an epoch as worthy of a place beside "Wilhelm Meister." None who has read the work can fail to perceive in it the hand and spirit of a master. "Jean-Christophe" did much toward attracting the attention of musicians to Mr. Rolland in his capacity of musical pedagogue and critic, for previous to its appearance it was insufficiently known that he had published a number of extremely valuable, erudite and illuminating volumes on the art in a variety of its aspects.

These writings include a "History of Opera in Europe before Lulli and Scarlatti," written at the age of twenty-nine; an important thesis, "The Origin of the Modern Lyrical Drama" (in reality a protest against the indifference displayed toward musical art at the Sorbonne in Paris); a biography of Handel, of Beethoven and of Hugo Wolf; a volume denominated "Musiciens d'Autrefois" ("Musicians of the Past") and another, issued at the same time (1908), "Musiciens d'Aujourd'hui" ("Musicians of To-day").

For some time past American musicians have been awakening to the wealth of original thought, the broad sympathies, scholarly qualities and penetrating character of critical understanding disclosed in these writings, and English translations of his books became extremely desirable. There are several such at present and the latest addition to the list is the "Musiciens d'Aujourd'hui," recently brought out by Henry Holt and Company of New York in an English version by Mary Blaiklock and with an interesting introduction by Claude Landi.

"Musiciens of To-day" is so closely packed with matter of superlative interest that full justice to it is utterly impossible within the short limits of the present review. It consists of a series of essays written at various intervals of Mr. Rolland's career, concerning Berlioz, Wagner's "Siegfried" and "Tristan," Vincent D'Indy, Strauss, Wolf, Përosi, Debussy, modern French and German music and the musical awakening of France since 1870. The author's exquisitely simple, yet unerringly direct and trenchant literary style shines through the translation which, on the whole, is worthy.

Rolland's opinions are often debatable. His exalted estimate of Berlioz, whom he classes as inferior only to Beethoven, Bach, Mozart, Handel and Wagner, strikes one as amazingly exaggerated. Apart from these five, he not only does

not know Berlioz's superior, but "not even his equal." But, if he fails, apparently, to perceive that composer's lack of rich, noble or beautiful inspiration, he diagnoses surely enough one of the most tragic elements in Berlioz's character—the trait which more, almost, than anything else contributed to his martyrdom, namely, his lack of spiritual stability and faith in his own ideals.

Concerning Wagner he has much of interest to say. One does not readily coincide with his aspersions upon the love duos in "Siegfried" and "Götterdämmerung," nor does one find "signs of weariness" in them. And we do not consider the instrumentation of the first act of "Tristan" "thin in places." So astonishing is this statement that one almost suspects here an error of translation. "Götterdämmerung" has not, in the highest sense, "universal death for its conclusion." That a man of Mr. Rolland's clear and lofty vision should interpret the heaven-storming finale of the "Ring" in this wise passes understanding.

But if one sometimes disagrees with the French critic, one invariably respects his opinions. He seems over-enthusiastic about Përosi, who has achieved nothing of enduring worth, but he has measured the stature of Saint-Saëns correctly. His summary of Strauss's significance is masterly. "Beethoven's work," he finds, "is the triumph of a conquering hero; that of Strauss the defeat of a conquering hero." * * * We get all this display of superhuman will and the end is only "My desire is gone." Debussy, he truly declares, does not represent the completeness of French genius. "There is quite another side which is not represented there and that side is heroic action, the intoxication of reason and laughter, the passion for light, the France of Diderot, Molière and Rabelais, and in music the France of Bizet and Berlioz. It is the balance between these two Frances that makes French genius. In our contemporary music 'Pelléas' is at one end of the pole of our art and 'Carmen' is at the other. The one is all on the surface, all life with no shadows, and no underneath. The other is below the surface, bathed in twilight and enveloped in silence."

One approves in its fundamental respects his estimate of Wagner, but rather rejects his notion of Strauss's "Domestic Symphony" as the "true heir of Wagner's 'Meistersinger.'" But in his whole book he has uttered no idea more luminous than the following: "I want to speak of the greatest danger of all that menaces music in Germany; there is too much music in Germany. This is not a paradox. There is no worse misfortune for art than a superabundance of it. The music is drowning the musicians." * * * The senseless flood of music invades the sanctuaries of the soul, weakens its power, and destroys its sacred solitude and the treasures of its thought. * * * Germany has let loose a flood of music and is about to be drowned in it."

No one has ever more masterfully and with deeper understanding exposed the cardinal element of Germany's greatest musical weakness. "Musiciens of To-day" bears on almost every page the hallmark of its author's greatness.

* * *

A WORK of high value is Pierre Aubry's "Trouvères and Troubadours," of which the house of Schirmer has just issued an excellent English translation by Claude Aveling.† Aubry died as the result of a fencing accident at the age of thirty-six, but during his brief career he covered a vast field of research and brought out an amazing number of highly erudite, authoritative and fascinating works on mediæval music in France.

"Trouvères and Troubadours" is at once scholarly and arresting in the way its rich store of material is set forth. Aubry declares rightly enough that the modern idea of these poet-singers of the middle ages errs greatly by disregarding the highly significant fact that they were musicians as well as poets. "This incomplete conception is, I venture to think, unfortunate and mischievous, for it has resulted in erroneous views concerning French lyric poetry in the middle ages," he declares; and adds

†"TROUVÈRES AND TROUBADOURS." By Pierre Aubry. Translated by Claude Aveling. Cloth, 174 pp. Published by G. Schirmer, New York, 1914.

further that the object of his book is to correct this fault. He sets thereupon to show that "the troubadours and trouvères were happily inspired melodists."

The succeeding chapters treat of the compositions of these minstrel-poets in considerable detail, technical and otherwise. There are pages on the various classes of lyric poetry, a history of the leading figures among the troubadours and trouvères, and a chapter on the "jongleurs," who in the palmy days of the troubadours were essentially rovers and vagabonds, "the bohemians of the art world of the time."

In some respects the concluding section of the volume is most valuable, for here Aubry expounds and illustrates the elements of thirteenth century musical theory. He touches upon the old tonalities and the first steps in modern tonality, thirteenth century measured rhythm and the elements of *trouvère* and *troubadour* notation, illustrating his points in every case with numerous musical examples. These pages contain a wealth of information and would of themselves suffice to make the volume indispensable to the student and the mature musician. Nothing more illuminating on the phase of musical history of which it treats has been offered the world in many years.

H. F. P.

* * *

"MUSICAL MINISTRIES IN THE CHURCH" is the title of a book by Waldo Selden Pratt, professor in the Hartford Theological Seminary, and lecturer at the Institute of Musical Art, New York, issued by G. Schirmer, New York.‡ In it Mr. Pratt discusses with authority "Religion and the Art of Music," "Hymns and Hymn-Singing," "The Choir," "The Organ and the Organist," "The Minister's Responsibility," "The History of English Hymnody." There are also appendices on "Books on Church Music in General," "Books on Hymns and Hymn-Writers" and "Recent American Church Hymnals."

* * *

THE appearance from the press of G. Schirmer, New York, of "Graded Lessons in Harmony" by F. H. Shepard,§ whose books have been such welcome additions to American theoretical literature, will be of interest to all serious students. Mr. Shepard's death in February, 1913, robbed America of one of her most studious musicians, who worked ardently to foster a better understanding of how music is made. His "Harmony Simplified" and "A Key to

§"Musical Ministries of the Church." By Waldo Selden Pratt. Cloth, pp. 213. G. Schirmer, New York and London, 1914.

†"GRADED LESSONS IN HARMONY." By F. H. Shepard. Revised and Prepared by A. Agnes Shepard and Florian A. Shepard. G. Schirmer, New York, 1914. Cloth, pp. 201.

Harmony Simplified" have been much praised, and deservedly so.

This book, which has been revised and prepared by A. Agnes Shepard and Florian A. Shepard, differs from the regulation harmony book. It is a work that teachers will find useful, for it contains material for class work. Mr. Shepard's "Harmony Simplified" and "A Key to Harmony Simplified" and the attending "Classroom Manual" should be used in connection with it, as references are constantly made to them. The book is divided into lessons, with mottoes at the beginning of each, expressing some sensible pedagogical principle. Among the features emphasized are keyboard work, the enunciation of several broad principles to replace the numberless rules for part-writing, studies in analysis and ear-training and the knowledge of the underlying principles of acoustics, musical structure and tone relations. These are but a few; yet they indicate the scope of the volume and prove that it embodies a great deal that is not to be found in other texts.

A biographical sketch of Mr. Shepard and a portrait are placed before the preface of the volume. A. W. K.

* * *

DR. A. MADELEY RICHARDSON'S "The Choirtrainer's Art"‡ seems assured of a position in its particular path of musical literature, for it fulfills its mission scrupulously. Also, it is engagingly written and its style is succinct. The author knows his subject and is fortunately able to impart his knowledge simply and intelligently.

The "system," which Dr. Richardson insists upon in choir conducting, he has followed out in this comprehensive though far from bulky treatise. He devotes an introductory chapter to a general discussion of choirs. Following this are several pages concerning the choir-master and his qualifications. The management of boys and men is expounded interestingly. Part one of the volume is a *résumé*, and a good one, of the fundamentals necessary before good choral singing may be expected.

In the second part voice-production is considered at sufficient length and with sufficient common sense to be illuminating. It is obvious that the author has given much thought to this subject. Certain of his hints on tone production and vowel quality possess unique value. The training of boys is now taken up in more detail. Part three, the rendering of church music, fixes fast a collection of data which will be heartily welcomed by choirmasters. The chapters concerning psalm chanting and plain song are admirable, too.

More than a bare outline of the book cannot be conveyed without overstepping the bounds of a brief review. However, it may be said with conviction that "The Choirtrainer's Art" will find a place within hand's reach on the shelves of those who interest themselves in the advance of sacred music. B. R.

‡"THE CHOIRTRAINER'S ART." By A. Madeley Richardson. Cloth, pp. 196. G. Schirmer, New York and London.

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FIRST OF AMERICAN PIANISTS TO GAIN RECOGNITION ABROAD

Personal Recollections of the Playing of Louis Moreau Gottschalk
—A Pianistic Giant Who Earned the Admiration of Chopin,
Berlioz and Thalberg

By HOMER N. BARTLETT.

THE statement has been frequently made that modern pianists have a technical equipment superior to that of pianists of former times. In a general sense this may be true, but in individual instances it is often absolutely erroneous. Franz Liszt, Sigismund Thalberg and others reached a state of digital facility bordering on the marvelous. There is a limit to all physical development, but these great artists, by indefatigable industry and persistent effort, reached this superlative point of technical proficiency beyond which one cannot pass. So also did Louis Moreau Gottschalk, the subject of this sketch.



Homer N. Bartlett

We must bear in mind, however, that digital dexterity, even of the most dazzling brilliancy, is not the entire equipment of a pianist. The real test of superiority in any artist is a distinctive character, a marked temperament, in one word, *individuality*. This Mr. Gottschalk possessed in a remarkable degree. His pose at the piano, his manner of attack, his manipulation of the keyboard were grace personified and indicated that indescribable something which proclaimed the master. His touch produced a scintillating effect of silvery clearness, delicate or forceful as occasion required. When he executed a *tour de force*, the greatest power was evident, but never carried to the extreme of strident harshness. Limpidity, sonority and a perfect use of the pedals were revealed in the technical side of his playing. His phrasing indicated a keen perception of the requirements and possibilities of the music interpreted. He was an absolute master of tone-color, and every gradation of sound vibration possible in the pianoforte was at his command.

At the present time the impression prevails that Gottschalk was simply a brilliant pianist and not a trained musician. I shall be glad if this article removes this mistaken and erroneous idea.

In 1842 Gottschalk, then a boy of twelve, arrived in Paris and began his musical studies under Hallé and later continued them for seven years under Camille Stumaty. Composition, harmony and counterpoint were taught him by M. Maledon, among whose pupils may be mentioned Camille Saint-Saëns. It was the first intention to place young Gottschalk in the Paris Conservatoire, but Zimmerman, the director of the piano classes, refused to receive him, not even according him a hearing, on the ground that "L'Amérique n'était qu'un pays de machine à vapeur" ("America



Louis Moreau Gottschalk

was only a country of steam engines"). Irony of fate! Seven years later, the "little American" was appointed to sit as a judge on the same bench with Zimmerman in the awarding of prizes at the Conservatoire!

Gottschalk's literary training was carefully supervised, and at the age of seventeen he was familiar with the classics and could speak fluently English, French, German, Italian and Spanish. His association with the aristocracy and nobility of France and Spain gave him that ease of manner and distinguished air which were apparent to all who came in contact with him.

In 1845 Gottschalk, then a boy of sixteen, gave a private soirée, to which all the illustrious pianists of the day were invited, Chopin and Thalberg among them. The program comprised Chopin's Concerto in E Minor, Thalberg's Fantaisie on "Semiramide" and Liszt's on "Robert le Diable."

Praise from Chopin

At the close of the recital Chopin extended his hand and said, "I predict that you will become the king of pianists."

Thalberg also gave the young player the highest encouragement.

From 1850 to 1852 Gottschalk appeared frequently in Paris, Switzerland and Spain, and became the idol of the public. He was frequently honored by royalty. His triumphs and successes can only be compared with those of

Franz Liszt. I quote from the *Journal des Débats* an article by Hector Berlioz (April, 1851):

"Mr. Gottschalk is one of the very small number of those who possess all the different elements of the sovereign power of the pianist, all the attributes which environ him with an irresistible prestige. He is an accomplished musician, a pianist with a facility of mechanism carried to the highest extreme. He knows the limit beyond which the liberties taken with rhythm lead only to disorder and confusion, and this limit he never transcends. As to *prestesse*, *fugue*, *éclat*, *brío*, originality, his playing strikes from the first, dazzles and astonishes. The charming ease with which he plays simple things seems to belong to a second individuality, distinct from that which characterizes his thundering energies exhibited when occasion requires them."

Hector Berlioz's criticism is sufficient authority to establish beyond refutation Gottschalk's musicianship as well as pianistic ability.

Opportunity Neglected

When, in 1853, Gottschalk arrived in New York his fame had preceded him. Phineas T. Barnum made him an offer of \$20,000 for an engagement for one year, with all expenses paid, but unfortunately Gottschalk's father held a silly prejudice against Mr. Barnum because he was a showman, and persuaded his son to refuse the generous offer. Fatal mistake! A first great opportunity lost! The second came when, disheartened by unjust attacks in *Dwight's Journal* and from other sources, he failed to accept the advice of the Countess of Flaugny, lady of honor to the Empress Eugénie, to return to Paris, with the probability of being appointed court pianist.

In 1862 Mr. Gottschalk began in New York a tour of the United States, playing 1,100 concerts in less than three years and traveling 80,000 miles.

It was at this time that I first heard him play. The place was Niblo's Garden. I was a boy of twelve. The place was crowded, and when Gottschalk appeared tumultuous applause greeted him. The pianist's manner was dignified and impressive. He removed a pair of white kid gloves as he seated himself at the piano. A short melodious prelude, including some scintillating runs, and the performer began in earnest. His playing wrought the audience to a state of electrical enthusiasm and he was recalled again and again.

A few weeks after this concert my teacher, Prof. O. F. Jacobsen, introduced me to Mr. Gottschalk at the music house of G. Schirmer, No. 701 Broadway (1862) and later I called at his residence in Ninth Street, near Broadway.

Gottschalk was a man of splendid mentality, of an analytical turn of mind, a close observer, a clever reasoner and possessed of a keen sense of humor.

In South America

In 1865 Gottschalk left San Francisco for South America and gave concerts in Lima and other large cities with great success, reaching Rio de Janeiro in 1869. He was entertained by the Emperor of Brazil, Don Pedro, and accorded other signal honors. On November 24 Gottschalk inaugurated a musical festival, assisted by 650 artists, and on the 26th, while seated at the piano playing his "Morte," fell in a swoon. He lingered until December 18, 1869, aged forty years. His remains were cared for by the Philharmonic Society of Rio and later brought to the United States and interred in Greenwood Cemetery, where a magnificent monument marks his last resting place.

It is a large debt of gratitude that his native country owes to Louis Moreau

Gottschalk, the first American musician to attain recognition abroad as an artist of real ability.

I have heard many of the great pianists, here and in Europe, and can conscientiously state that he was the equal of any in mastery of tone-color and technical equipment. He had fingers of steel and (as one writer expressed it) "paws of velvet." Pianistic difficulties vanished under his magic touch. He was able to rouse his listeners to a state of frenzy or lull them to dreamy serenity. Paderewski, with his exquisite singing effects, and his ability to keep the melody clear and sustained, no matter how complicated or involved the elaborations, reminds me more of Gottschalk than any pianist I have heard. If Gottschalk had lived the usual span of life I doubt not that piano literature would have been enriched by works of merit and originality from his pen.

Complaint Against Chicago Managers of Society Musicales

CHICAGO, Jan. 18.—For some years a couple of managers have gone about the city soliciting subscribers to a series of concerts at which famous artists were announced to appear, but who, for some reason or another, seldom did appear, although their names induced many persons to buy tickets. As a piece in the *Chicago Tribune* shows, the managers of these concerts have managed to make a living by persuading a few prominent society people to subscribe to their concerts and then soliciting more subscriptions among those who have social aspirations. A climax in the situation was reached January 11 when an audience that had gathered for one of these events was summarily dismissed. Individual tickets sold for four dollars each, but the *Tribune*, on January 12, said that the money had not then been refunded, although promises were made that this would be done. M. R.

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VIENNA'S MUSICAL ATTRACTIONS VARIED

Violinists Prominent Among Recital-Givers—"Falstaff" Revived at Hofoper

VIENNA, Dec. 30.—With battles raging east and west any celebration here of Christmas, heralded by the beautiful words, "Peace on earth," seemed incongruous indeed this year; yet "good will to men" was shown in largest measure. Leading singers and instrumentalists generously contributed their art for the entertainment of the convalescent warriors. A particularly interesting celebration to me was that at the American Red Cross Hospital, which was arranged by our Deputy Consul-General, Hugo Thorsch, and where at the lighting of the candles on the Christmas trees in the various wards the lovely German Christmas song, "Stille Nacht, heil'ge Nacht," was beautifully sung by Frau Kiurina, of the Hofoper, Professor Milius being her accompanist.

The present week is always an uneventful one musically in Vienna, and concerts of the last month have not been over-numerous. At the last of the regular subscription series of the Tonkünstler Verein there was occasion to greet the violinist, Franz Ondricek, now rarely heard in public, who at the last moment replaced the pianist, Paul Weingarten, the announced soloist. He played with great force the Mendelssohn E Minor Concerto and received well-merited applause. At the previous concert of the series Carl Flesch was the violinist of the evening. He played the Beethoven Concerto, of which he is a master interpreter. Another number on this program, the Brahms Symphony in F Major, was splendidly executed by the orchestra under Nedbal's temperamental lead.

The Concert Verein is continuing its successful productions of the Beethoven symphonies which Ferdinand Löwe conducts with masterly conception and warm enthusiasm. Beethoven dominated the latest Gesellschafts concert likewise, the "Missa Solemnis" carefully prepared and excellently performed under the lead of Franz Schalk constituting the program. The Singverein and the Philharmonic Orchestra were in perfect union. The solo quartet consisted of Mmes. Kiurina and Durigo and Messrs. Breuer and Schwarz, all of the Hofoper. The violin solo was beautifully played by Concertmaster Prill. The praiseworthy production of the Haydn quartets is being industriously carried on by the Fitzer Quartet.

Of noted pianists the recital of Ignatz Friedmann in early December drew to the middle hall of the Konzerthaus a large audience which demonstratively applauded the player's marvelous technic. Though at times his interpretation is a little uneven—it appeared to me particularly so in the Schumann "Carnival"—it must without reservation be admitted that he is one of the leading pianists of the day. Mr. Friedmann came from Berlin just for this concert given for the benefit of Polish war refugees.

The violinists appear to be more in evidence this season, and so Willy Burmester also has been heard, delighting his audience as usual by his inimitable arrangements and piquant rendition of dainty old dances and morceaux.

Leo Slezak's Concert

On December 14 the popular tenor, Leo Slezak, contributed his quota to the war relief fund by his concert in the large hall of the Konzerthaus, which was crowded to the doors. He sang songs by Schubert—most wonderfully the "Allmacht"—by Brahms and Wolf, Liszt and Strauss, with finished art and all the beauty of his glorious voice, delicately accompanied on the piano by Oscar Dachs. His operatic selections were given with the Tonkünstler Orchestra, under Oscar Nedbal—airs from "Bohème," "Aida" and the "Prophet." At close of the official program there arose the customary clamor for more, as usual graciously conceded.

The first concert this season of the Wiener Männergesangverein, with orchestra, took place last Sunday and was devoted to the memory of its lately deceased choirmaster, Eduard Kremser. The program consisted entirely of compositions by Kremser, which were given ideal execution by the famous choral body in conjunction with the Philharmonic Orchestra. Frau Elizza and Herr Schwarz, of the Hofoper, the soloists, interpreted most artistically some of Kremser's best lyrics.

At the Hofoper an excellent performance of Verdi's "Falstaff," so rarely produced, has been of chief interest during the last month and was hailed with approval. To the excellence of the production, Josef Schwarz, in the title part, contributed in no small measure. This artist has come much into prominence of late, and it is a matter of general regret that his sonorous, well-trained baritone and fine impersonations will have to be lost here, as he is under contract for Berlin in the near future.

"Tristan" at Volksoper

At the Volksoper Director Simons has added to the successful productions of the "Meistersinger" and "Parsifal" that of "Tristan und Isolde," and the work was given with such devotion and enthusiasm as to make one easily overlook some small defect here and there. The musical direction was in the hands of Conductor Audenrieth of Bayreuth experience. In the orchestra the beautiful solo violin playing of Concertmaster Brunner is worthy of note. Frau Leffer made a lovely Isolde, best throughout in the purely lyrical passages. She will grow in time into the dramatic spirit of the part. The same may be said of Herr Mann as Tristan. Untinted praise must be given Fräulein Kalter as Brangäne and Dr. Shipper as Kurwenal, while Herr Nosalewicz was a dignified King Marke.

Concertmaster Brunner, above referred to, on a recent Sunday played the violin part in a Trio by Felix Markstein, a locally well-known young composer, who until last year was choirmaster at the Volksoper, a position he gave up in order to devote himself entirely to composing. The trio alluded to is a most pleasing work, the scherzo in particular seeming to point to the composer's decided talent for dainty descriptiveness. The piano part was played by Marianne Lederer, the Conservatory's last year's prize pupil, Godowsky school, the violoncello also by a Conservatory pupil.

In a kindly Christmas card I have heard from Florence Trumbull, one of Leschetizky's exponents and an American many years successfully active as teacher in Vienna, who at the outbreak of the War went to Lausanne, Switzerland, taking a number of pupils with her:

"We had a regular 'Leschetizky' class yesterday, at which Alexander and Sina Brailowsky and George Beach played. There were more than sixty people present, including many distinguished persons, among them the sister of the great Swiss conductor and composer, Gustave Doret, and the wife of the Hungarian composer, Emmanuel Moor."

ADDIE FUNK.

Compliments from Sioux City

To the Editor of MUSICAL AMERICA:

I have noted with interest the wonderful propaganda you have so ably undertaken, which is receiving such hearty co-operation from the leading musicians of the entire country. This is undoubtedly one of the greatest movements in the history of the country, and will bring the American musician into his own, which so rightfully belongs to him.

May the good work be carried on, which Mr. David Bispham has so earnestly endorsed and undertaken—that the operas and concerts rendered in our country be given in the English language.

I wish to thank you, and give you my hearty co-operation in your efforts to make American music self-reliant.

Most respectfully,

AUSTIN ABERNATHY.
Sioux City, Iowa, Jan. 1, 1915.

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GRAHAM MARR BARITONE

Mr. Marr's great success in oratorio in England is shown by the following notices. As a singer of oratorio he is without a peer.

LONDON

The remarkably good singing of Mr. Graham Marr gave the note of real conviction to the role of the Prophet.—*Pall Mall Gazette*, May 15, 1912.

Mr. Graham Marr sang capably and was altogether a noble and striking figure.—*London Daily Mail*, February 22, 1912.

The music "of the Prophet" was sung with a wealth of good tone by Mr. Graham Marr.—*London Morning Post*, May 15, 1912.

In Mr. Graham Marr, as the Prophet, was found a representative of no common kind. The tone of his voice was rich and expressive, and his attitude dignified and devout. He displayed these excellent features not only in the well-known numbers, but at every stage in which he had a share. He crowned his efforts by a reading of "It is enough" that was of both vocal and expressive excellence.—*London Morning Post*, February 22, 1912.

LIVERPOOL

Vocally he more than filled all requirements of a trying part, and he made the best use of his rich, resonant voice.—*Liverpool Courier*, February 22, 1912.

Mr. Graham Marr sang magnificently.—*Liverpool Echo*, February 22, 1912.

BIRMINGHAM

Noble piece of characterization and excellently sung.—*Ernest Newman, Birmingham Post*, April 24, 1912.

Mr. Graham Marr gave a noble representation of the great Prophet, and sang with wonderful effect. He may be fittingly placed among the best Eliahs of our time.—*Midland Herald*, April 25, 1912.

Mr. Graham Marr must be placed with the best Eliahs of our experience, which began long before Mr. Marr had either voice or vocal chords.—*R. J. B., Birmingham Gazette*, April 24, 1912.

GLASGOW

Mr. Marr attained a high artistic level. His tones had the true prophetic ring. "It is enough" was magnificently done.—*Glasgow Evening Times*, March 6, 1912.

Mr. Graham Marr, as Elijah, was notably fine. His voice was admirably suited to the exacting music. He sang with a fine conception of its beauties and his enunciation was ever clear.—*Glasgow News*, March 6, 1912.

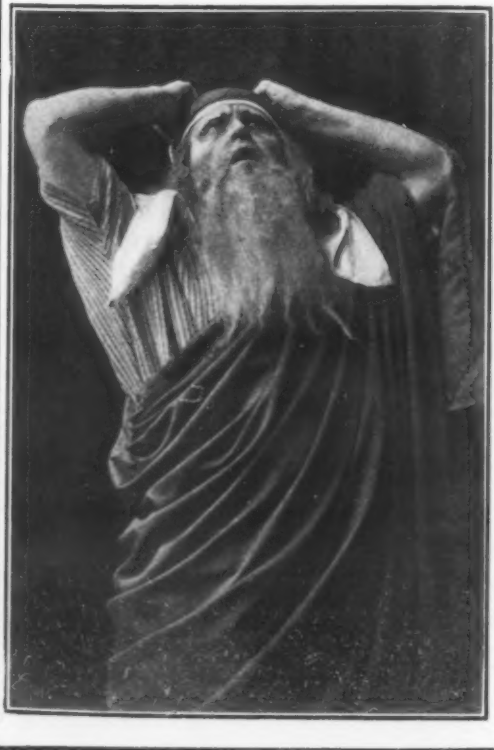
MANCHESTER

Mr. Graham Marr was a magnificent Elijah. His voice retained to the end its splendid quality and in the declamatory passages he excelled in a dramatic as well as in a vocal sense.—*Glasgow Daily Record and Mail*, March 6, 1912.

Mr. Graham Marr gave a powerful presentation of Elijah.—*Manchester Courier*.

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SAPIRSTEIN CLOSES HIS TAXING SERIES

Twelve Liszt Etudes Climax of
Pianist's Six-Day Chain
of Recitals

David Sapirstein gave the sixth and last of his series of six piano recitals last Saturday evening in Aeolian Hall. Exceedingly inclement weather undoubtedly accounted for the rather small audience. Mr. Sapirstein's program consisted of Liszt's "Douze Études d'Exécution Transcendante," which mark some of the last words said on behalf of the virtuoso. *Bravura* indeed are these works, with a peculiar brazen clangor and an appalling profusion of notes. Presented alone, as they were, these études made a short but a fairly interesting program.

Mr. Sapirstein's technical equipment is equal to the task of handling these works. Amazingly few slips were noted. Emotionally they are rarely noteworthy but the pianist displayed commendable straightforwardness by handling the rather sugary Liszt melodies in direct, honest fashion. A formidable amount of sheer muscular strength is required in the execution of these études nor was the pianist found wanting in this capacity. In general, it may be remarked that Mr. Sapirstein finished his unique recital series with considerable aplomb and dash. That his auditors enjoyed these twelve études was evident by their continued applause; the pianist, however, would grant only one extra.

Mile-post number three in David Sapirstein's pianistic pilgrimage of six days was reached on Wednesday evening, January 20, with his recital at Aeolian Hall, New York. Mr. Sapirstein's program included Schumann's Variations on the Theme "Abeeg," his "Papillons," the Beethoven "Waldstein" Sonata, five Chopin Etudes, the Schubert-Liszt Valse Caprice, No. 4, the Liszt "Feuille d'Album" and the "Rigoletto" Paraphrase.

Most hearty of the evening's applause was that for his delivery of the Sonata. Of the Chopin études he was the happiest in the Op. 10, No. 1, C Major, and the Op. 25, No. 11, A Minor, in which his wide technical equipment was splendidly manifested. The various sections of the "Papillons" were also presented with facility and delicacy.

Mr. Sapirstein's Thursday program opened with the Brahms F minor Sonata, which was followed by seven Chopin Etudes, numbers 4, 6, 7, 8 and 9 of opus 10 and the fourth and twelfth of opus 25. Then came Rachmaninoff's "Polichinello," Glazounoff's "La Nuit" and MacDowell's Etude de Concert, which logically should have formed the closing group but were followed, instead of preceded, by Schubert's "Wanderer" Fantasy.

If there were moments in the latter part of the program when a slight fatigue made itself apparent in a lagging in spirit this was offset by the excellent control the pianist maintained over his technic at all times. The Brahms sonata received a reading essentially sane and well considered, and consistent throughout with a conception that differed interestingly from that which has become more or less traditional in that it laid somewhat less stress upon the ample architectural proportions of the composition than upon the finer detail work. The Chopin études were admirably played, their technical difficulties apparently not existing for Mr. Sapirstein, who also found an especially congenial field in the attractive Glazounoff étude, in which he created beautiful tonal atmosphere.

Friday evening Mr. Sapirstein played a program that included Beethoven's "Hammerklavier" Sonata, the Paganini-Liszt "Six Grand Etudes" and both books of the Paganini-Brahms Variations. It would be futile to contend that an artist

who can give such creditable performances of these colossal pieces after playing a recital a day for five days is not to be reckoned seriously.

Mr. Sapirstein again showed his splendid technical equipment, his musical feeling and his remarkable comprehension of the music which he chose to present. In the Paganini-Brahms Variations Mr. Sapirstein was at his best and displayed a technique that was truly dazzling. There was much applause for him after all the numbers.

DETROIT ORCHESTRA NOW 6 MONTHS OLD

Remarkable Progress Recorded in
its Brief History—The Latest
Program

DETROIT, Jan. 23.—With the first half-year in the history of their organization behind them, the members of the Detroit Symphony Orchestra, its directorate and Weston Gales, conductor, may look back with satisfaction and pleasure at what has been accomplished.

The rank and file of the orchestra have proved painstaking and enthusiastic; the directorate has proved itself possessed of rare good judgment and Mr. Gales has demonstrated that he is surprisingly well equipped for every task which has been laid upon him. He has shown fine interpretative ability musically and possesses most excellent control over his musicians, whom he has welded together into a living, pulsing artistic unit.

Each concert given this year has been a source of surprise to all who have heard it because of the progress shown by the orchestra. In the third concert, given on Thursday afternoon of this week, this was still more evident than before. Several of the choirs have been materially strengthened, and the enthusiastic response given by the men to their conductor was gratifying in the extreme.

Mr. Gales chose Dvorak's "New World" Symphony as the first number of this program. Each of the four beautiful movements was excellently interpreted and brought out round after round of applause.

For the second number the Overture to Mozart's "The Marriage of Figaro" was given, following which came the Bizet "L'Arlesienne" Suite. The delightful Minuetto gave particularly keen enjoyment to the audience.

EARLE C. BARKLEY.

GABRILOWITSCH IN RECITAL

Russian Pianist Presents His Third Program in New York

Ossip Gabrilowitsch scored a pronounced success at his third piano recital in Aeolian Hall last Tuesday afternoon. He played Mozart's Variations in F Major, Beethoven's "Sonate Pathétique," Schubert's A Minor Sonata, op. 42; three Chopin numbers, two of Percy Grainger's "British Tunes," Fauré's "Song Without Words," Smetana's Etude, "By the Sea," and his own early "Thème Varié," op. 4.

Thoroughly artistic and equipped with an enviable technic as is Mr. Gabrilowitsch, it is little wonder that his latest recital was attended by much enthusiasm. He played the two sonatas gloriously. The Schubert work finds in him an ideal interpreter, it would seem. Equally noteworthy were the Grainger sketches (which suffer loss of color in the piano version), the Fauré "Romance sans Paroles," the Smetana study and a Nocturne in B by Chopin. The pianist granted several extras by Chopin, playing the D Flat Prélude exquisitely. The audience was large and demonstrative. B. R.

John Walter Hall, the New York vocal teacher, whose pupils have included such artists as Herbert Witherspoon, Lucy Marsh and others of equal note, has accepted the post of head of the Vocal Department of the Summer Session of Cornell University, Ithaca, N. Y.

ATLANTA CLUB'S AID FOR OUR COMPOSERS

Mrs. Slaton Gives All-American
Program as Compliment to
John C. Freund

ATLANTA, GA., Jan. 15.—An all-American program in charge of Mrs. John M. Slaton, wife of the governor of Georgia, was given recently before the Atlanta Woman's Club. Mrs. Slaton arranged the program as a compliment to John C. Freund, editor of *MUSICAL AMERICA*. It was Mrs. Slaton who introduced Mr. Freund to his Atlanta audience when he made his address on "The Musical Uplift of America," in October a year ago, and who entertained him at a luncheon which was attended by the leading musicians of Atlanta.

As a part of the club's program, Nana Tucker, a widely known Atlanta teacher, delivered an address in which she made a timely appeal for the recognition of our American creative workers. She urged that the music loving people of America "embrace the opportunity that is ours, to rise and stand by our native composers."

"What is music," she declared, "but the translation of the great thoughts of a great people? Need music necessarily be born of the woes of a people? Need our national prosperity stand in the way of our artistic development? Not while we have the advantages that wealth and culture can command."

"We spend more for music every year than all the rest of the world together—as was pointed out to us by Mr. John C. Freund on the occasion of his visit to Atlanta in October a year ago."

"America is now approaching the greatest period in her history. We have able men and women who will become so vitalized with the voice of our great country that they may become immortal as its musical interpreters. Our composers may go to the mysticism and rich tonality of our Indian; to the picturesque early Spanish settlers; or perhaps utilize something, not much, of our negro folk lore,—they may take for inspiration the wonderful impulse of our national progress—but certain it is we are now to see and hear greater things in American music than ever before."

"What we need most at this time is an intelligently appraising and appreciative public. Too much credit can not be given the women's clubs and different women's organizations for the interest inculcated and promoted by them in good music. And if the women's clubs of America would take a firm stand against all the nefarious popular music and so-called ragtime that seems to have taken such an extraordinary hold on a large part of our people, the progress of music in this country would be set forward a half a century. Women can do anything!"

"In the meantime, how few of us know what a goodly number of really excellent composers we already have—and how much has already been achieved."

MISS CHEATHAM IN BROOKLYN

A Welcome Soloist in Philharmonic's
Young People's Concert

A message of childhood, conveyed by Kitty Cheatham, the noted "disease," inspired a large audience at the New York Philharmonic Society program in the Brooklyn Academy of Music on January 23. Miss Cheatham told the story of "Hänsel and Gretel," after which the orchestra played the prelude and dream music from Humperdinck's opera. With piano accompaniment Miss Cheatham sang Mother Goose rhymes set to interesting music. Contrasting moods were revealed in Tchaikowsky's "The Child Jesus Once a Garden Made," "Three Leaves" from Stevenson's "Child's Garden of Verses," "Marching Song" and "The Cow." Prior to the playing of the Scherzo from Mendelssohn's "Midsummer Night's Dream," Miss Cheatham recited part of the Shakespeare play. The Tchaikowsky "Nutcracker Suite" concluded this young people's program. G. C. T.

Mr. Epstein Mme. Sembrich's Accompanist

Richard Epstein, the English accompanist, who in the short time he has been in America has played for many of the best known artists, has been engaged by Mme. Sembrich as her accompanist for several concerts, the first of which will be in Pittsburgh, January 29. Mr. Epstein is at present completing a Western tour with Elena Gerhardt.

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ELMAN

CECILIA SOCIETY IN A MIXED PROGRAM

Inspired Work by Loeffler Feature
of Boston Concert—Mme.
Sundelius Soloist

Bureau of Musical America,
No. 120 Boylston Street,
Boston, January 24, 1915.

THE Cecilia Society, Dr. Arthur Mees, conductor, gave its first concert of the season on Thursday evening in Jordan Hall. Mme. Marie Sundelius, soprano, and William Lester Bates, organist, assisted. There was choral music by Bach, Gevaert, Loeffler, D'Indy, Bantock, Stewart, Brahms. Mme. Sundelius sang these songs: "Stizzoso, mio stizzoso," Pergolesi; "Ah! lo so," Mozart; "Un verde praticello," Wolf-Ferrari; "Flickan kom ifran sin alsklings mote," Sibelius; "Der Driver en dug over Spangebros," Sjögren; "The Player Queen," Carpenter (MS.); Life and Death," Coleridge-Taylor.

The choral performances of the two charming pieces of Gevaert were admirable in the quality of tone, the technical execution, the spirit of the singing, so that the last verse of the second piece, "Le sommeil de L'enfant Jesus," was repeated in response to demand. The music of Bach was not so impressive as it could have been, for the singers themselves did not seem to be aware of what they were doing or trying to do.

One of the most painstaking performances of the evening was that of Loeffler's "For One Who Fell in Battle." The composition would be enough in itself to give Mr. Loeffler a very high rank among living composers. The music is ultra-modern in its harmony, but admirably written for voices. The scoring itself is a work of inspiration, and the possible effects of color are innumerable. In some places they are inescapable, such as the "spacing" and the harmonic writing.

Even with a less painstaking performance this music would have been eloquent. Its emotion is not the less profound because it is wholly impersonal. It is grave and noble. It is the work of a modern of moderns, deeply experienced in the religious music of other centuries than the present, and feeling deeply what he has to say. As for D'Indy's "Mary Magdalen," it seems a very commonplace piece of music, music for an occasion, music of convention and tradition, the French tradition of something sentimental and sugary sweet for so-called "religious" music. We were not impressed with the woes of the Magdalen as Mr. D'Indy narrated them.

Mme. Sundelius sang with much taste and intelligence. She understood well the meaning of her songs and sang them like an experienced and authoritative musician, and was applauded heartily, so that she extended the program.

The Symphony Concerts

At the symphony concerts of the week Dr. Muck played Richard Strauss's "Thus Spake Zarathustra" for the first time this season in Boston, and repeated the First Symphony of Sibelius, concluding the program with the Third "Leonore" Overture of Beethoven. Much had been expected of his reading of Strauss's tone-poem. The performance had, perhaps, an individual distinction. Certain places were admirably played, Mr. Witek's solo playing of the motive of Zarathustra's dance being a notable feature, and the introduction of the dance was admirably prepared. After this it seemed to us that the music had been refined down, so that it had less breadth and vitality, and less of the vision and the nervous, temperamental quality of Strauss music than should have been the case.

Perhaps the effect of Strauss was a little marred by Sibelius. Is it heretical to say that as regards instrumentation, if not ideas, Sibelius is to us the more original man of the two, and his orchestration, which is not less brilliant, incomparably finer?

Yesterday afternoon, in Jordan Hall, Harold Bauer, pianist, was guilty of a

DENVER'S ENTHUSIASM AROUSED BY CHICAGO CONTRALTO AND PIANIST



The Rev. Father Burke, Who Arranges Concerts in Denver; Mme. Olitzka, Lawrence Whipp, Accompanist, and Rudolph Reuter, Pianist (Reading from Left to Right)

BEFORE an enthusiastic audience of some 3,000 music lovers, Rosa Olitzka, the popular Chicago contralto, and Rudolph Reuter, the gifted pianist, appeared on January 18 at the Auditorium in Denver, Col., in the most interesting of the course of concerts arranged by Father Burke. The artists were assisted by Kathleen Hart, soprano, and Lawrence Whipp, accompanist.

Mme. Olitzka was in fine vocal condition, and her singing of the aria, "Ah! Mon Fils" by Meyerbeer, of Liszt's

"Lorelei" and a group of English songs earned for her rousing applause, two encores being added after each group.

Rudolph Reuter's playing was likewise the cause of an approving demonstration. His performance of a bourrée by Bach and the A Flat Ballade of Chopin found a quick response from the audience, and his second group, of which the "Dies Irae" rhapsody by Dohnanyi and Liszt's Legende, "St. Francis Walking on the Waves," were the principal pieces, brought forth such a storm of recognition that he also was compelled to add two pieces to the listed numbers.

ADVENT IN NEW YORK OF A NEW BASS BARITONE

Jerome Uhl Sings Songs in Four Languages with Understanding—A Voice of Pleasing Character

Jerome Uhl, an unfamiliar bass-baritone, gave a recital in Aeolian Hall, New York, on January 20, and succeeded in pleasing a fairly large audience. Mr. Uhl's program included arias in Italian by Caldara, Mozart and Gomez; French songs by Hahn, Diaz, Delibes and De l'Isle (the latter's "La Marsellaise" was heard); a group in German by Strauss, Beethoven and MacDowell, and several American songs by Homer, Carse and Tours.

Mr. Uhl's voice is rich in its lower and medium registers but thin in the upper. An unfortunate tendency to force his tones was frequently noted. Yet while his voice may not be termed a large organ Mr. Uhl made the most of it and brought intelligence to bear upon his interpretations. He was happiest in works of a dramatic nature, such as the "Benvenuto" of Diaz and Gomez's "Salvator Rosa," yet lyrical utterances found him no mean exponent. Thus he sang Hahn's fine "Paysage" and Strauss's "Mit Deinen Blauen Augen" with taste and fervor. Homer's "How's My Boy?" was well done also, but the singer is hardly possessed of a powerful enough voice to sing the "Marseillaise" stirringly. The latter number and Tours's "Mother o' Mine" were given with organ accompaniment.

A pianologue, "My Madonna," embodying sentiments of a puerile melodramatic genre, was capably recited by the baritone, accompanied by its author, John Palmer. Sidney Dalton's accompaniments were rather insipid but were satisfying technically. B. R.

Mrs. Mignon Lamasure gave an interesting talk on the Debussy opera of "Pelléas and Mélisande" in Washington, illustrating it with excerpts from the score. Ruth M. Bronson, violinist; Marion E. Ballinger, pianist, and E. Taylor Chewing, tenor, contributed a recent program at the concert hall of the Library of Congress.

AN ENTIRE PROGRAM OF DETROIT MUSIC

Only Local Composers Represented in Concert of Tuesday Musicale

DETROIT, Jan. 21.—A program of unusual interest was presented by the Tuesday Musicale on Tuesday morning. The numbers were all by Detroit composers and the splendid paper which Mrs. Pittman read dealt entirely with composers of this city, past and present.

Miss Troy, a pianist of fine attainments, offered a Novelette by Lutie McKee Rose, an attractive piece extremely well played. Jennie M. Stoddard read "The Remote Princess," by Cecil Fanning, and Guy Bevier Williams played his own musical setting of the poem. The combination proved a happy one.

Marshall Pease contributed two charming songs written by his sister, Jessie S. Pease. They are artistic and tuneful and Mr. Pease sang them splendidly. Harriet Ingersoll gave able assistance at the piano.

Mrs. Mary Harrah Waterman played her own "Valse Brilliant" in a highly satisfactory manner. Mrs. Marshall Pease sang three songs by Mrs. S. Olin Johnson, with the composer at the piano. The songs are remarkable compositions and lost nothing in Mrs. Pease's interpretation.

Charles Frederick Morse played an Elegie in A Flat composed by himself. The music contains exquisite harmonies and is very melodious too.

The closing number was the most pretentious and reflected great credit upon both performers and the composer, Abram Roy Tyler. The work is a romance in trio form and is far above the commonplace. It was admirably played by William Yunc, violinist; Louis Motto, cellist, and Mr. Tyler, pianist.

EARL C. BARKLEY.

TRENTON CHORAL CONCERTS

Alma Gluck, Rebecca Davidson and Mr. Dostal as Soloists

TRENTON, N. J., Jan. 20.—Concerts by two male choruses have been features of the month in Trenton. The first in the calendar was that of the Arion Glee Club, which occurred on January 12. This chorus, of which William Woodhouse, Jr., is the conductor, had as soloists Rebecca Davidson, the pianist, and George Dostal, tenor.

Miss Davidson displayed dazzling technique and delightful delicacy in her various numbers, which were so insistently applauded that she was forced to add the Schumann-Tausig "Contrebassista" and MacDowell's "Shadow Dance." Mr. Dostal was also well received, singing several extras. The chorus of forty voices was heard to especial advantage in "The Phantom Band," by Thayer; the Spross arrangement of the Dvorak Humoresque and "In the Storm," by Schultz. Ward Lewis was the accompanist for Mr. Dostal, while William H. Brammer acted in the same capacity for the chorus.

The initial concert of the Trenton Male Chorus, Otto Polemann, conductor, occurred on January 18 before a large audience. The soloist was Alma Gluck, the noted soprano, who scored an emphatic success, supplementing her program with several encores. Besides her "Bel raggio" of Rossini and three groups of songs, she appeared effectively with the chorus in von Weinzierl's "Bird Song." The other choral numbers included Henry Hadley's "Hong Kong Romance," "The Cavalier's Song" by Reinald Werrenrath, with von Weinzierl's "Love and Spring" as the principal offering. The work of the chorus won much praise. Charles W. Petti was at the piano for the club and Wilhelm Spoor for Mme. Gluck.

Carola Malvina, sixty-nine years old, once a dancer and ballet mistress, died of pneumonia at the Polyclinic Hospital, New York, January 19.

JAN SICKESZ THE DUTCH PIANIST

of whom the New York Tribune says: "his touch delicate," "His tone was warm,"

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Bureau of Musical America,
1101 Pine St.,
San Francisco, January 21, 1915.

INTEREST in the Bevani Grand Opera Company's production shows no sign of lessening. With audiences thronging the Alcazar Theater nine times a week, the management has decided to extend the engagement at least seven days, and it is possible that the season will be continued long enough to give us two organizations in operatic rivalry, as the National Grand Opera Company, which has Constantino as a star of the first magnitude, is to open at the Cort Theater on February 14.

The Bevani forces have made a decided hit with "Carmen," the title rôle being sung by Alice Gentle, the young American soprano, whose excellent voice is accompanied by noteworthy ability in acting. Fernando Avedano, a local teacher who had wide experience in opera, has been pressed into service for the Bizet performances and he puts vim into the work of the *Toreador*. In the old Tivoli days, Avedano, then celebrated in Italy, came as a star in this same Bizet opera, and he electrified San Francisco with his singing, not as *Escamillo*, but as *Don José*. The tenor voice that made him a local favorite is one of the remembered things of vanished years; but in its place Avedano has a baritone robustness that compels attention to every note, and his art is that of the good old school.

"Aida" and "The Barber of Seville" are the other offerings of the week, both being staged in extremely pleasing style.

John McCormack's extra concert in the Cort Theater last Sunday compelled the managers again to get out the "Standing Room Only" sign. The tenor's popularity increases with every new appearance.

Trio Becomes Ensemble

The Nash-Wetmore Trio of last year has grown into the Nash-Wetmore Ensemble. In the trio were Carolyn Augusta Nash, piano and violin; Ralph Duncan Wetmore, violin and viola, and Sigismondo Martinez, piano and organ. Miss Nash now heads a larger organization and in the Ensemble with the original Trio are Ernest Allen, viola; Victor Oscar Geoffron, clarinet and contrabass; Astorre Lombardi, oboe; Rudolph Kirs, cello; Louis J. Prevati, contrabass, and F. E. Huske, horn. Six concerts have been announced.

Last Friday afternoon the first of these was given in the Colonial Ballroom of the St. Francis, and San Francisco then had its first hearing of Charles Wakefield Cadman's Trio for Piano, Violin and Cello, op. 56. *MUSICAL AMERICA*'s review of this work on October 3 aroused the enthusiastic interest of Miss Nash and led to interpretation at the earliest opportunity. Miss Nash, at the piano, Mr. Wetmore and Mr. Kirs played the trio in a creditable manner, eliciting much praise for themselves and for the composer. Other numbers were Körbay's "Poems Hongrois" for Two Violins, by Miss Nash and Mr. Wetmore, with Mr. Martinez at the piano, Raff's Sonata for Piano and Violin, op. 78, by Miss Nash and Mr. Wetmore, and the Paganini Concerto for Violin in D, by Mr. Wetmore, accompanied by Miss Nash.

Club Gives Reception

Elsa Ruegger, the cellist, was the guest of honor at a reception given last Friday evening by the Sequoia Club, an organization which entertains many of the musically distinguished and is planning unbounded hospitality for the Exposition season. Carl Lanzer, the Paganini of the Sierras, was there with a fiddle that he had made in the mountains. This is the man who has challenged the world to a fiddling contest at the Fair. Mme. Ruegger declared that he was a

"most astonishing" virtuoso, and her husband, Edmond Lichtenstein, gave similar praise.

Cedric and Mildred Wright, violinists, gave the third and concluding recital last Friday evening in their series at Sorosis hall.

THOMAS NUNAN.

BOSTON M'DOWELL CLUB IN A NOTABLE PROGRAM

Orchestra of Forty-seven Strings Plays with Unusual Effectiveness—A Quartet of Soloists

BOSTON, Jan. 17.—The mid-Winter orchestral concert of the MacDowell Club, on Wednesday, took place, for the first time in the history of the club, in Jordan Hall. The proportions of the orchestra have increased notably in recent seasons, and a body of forty-seven strings made it necessary to obtain an auditorium larger than the one customarily engaged for this concert.

The strings of the orchestra, Frederick Mahn, of the Boston Symphony Orchestra, conductor, played a Russian Suite by Richard Wurst, and, with Mrs. Georgiana Pray Lassalle as cello soloist, Volkmann's Serenade, No. 3. Mrs. Lassalle, until recently the cellist of the American String Quartet of this city, again gave pleasure by her musicianship and her beautiful tone. The playing of the strings was unusually effective as regards the brilliant, living quality of the tone, rhythmic accent, cleanness of attack and of phrasing.

The other soloists of the afternoon, an unusually interesting array, were Mrs. Julia Moore, contralto; Alice McDowell, pianist; Hildegard Nash, violinist; Mrs. Arthur Beebe Chapin, soprano. Mrs. Moore sang Reger's "Waldeinsamkeit," Franz's "Im Herbst," Henschel's "Morning Hymn," and was cordially applauded.

Miss McDowell has studied in this city with Carlo Buonamici, and in Europe with Teresa Carreño. She returned to Boston last season. In earlier years she had shown unusual talent, which has been excellently developed. She played Chopin's F Sharp Major Impromptu; two pieces by Cyril Scott, and Mendelssohn's Scherzo in E Minor. Her playing was admirable for its artistic character, poetic coloring, technical sureness and freedom and its womanly charm. Miss McDowell has a refined pianistic style that seemed especially characteristic of herself.

Hildegard Nash, violinist, who, after years of study in Boston, worked under celebrated teachers in Europe, has a remarkably sound and finished technique and a tone of exceptional beauty and virility, and she plays with confidence and authority. She was accompanied by Malcolm Lang. Mrs. Chapin sang the "Dove song," Mozart, and a group of French songs: "Roses d'Ispahan," Fauré; "Frère comme un harmonica," Rhène-Baton; "Chanson L'Alouette," Lalo. The unusual and distinctive quality of Mrs. Chapin's voice has been noticed ere this. She interprets intelligently, artistically, whenever she appears. This was particularly true of the song of Rhène-Baton. A large audience was attentive and appreciative.

O. D.

ORATORIO IN KANSAS CITY

Mendelssohn's "St. Paul" Excellently Sung by the Local Choral Society

KANSAS CITY, Mo., Jan. 22.—The Kansas City Oratorio and Choral Society gave its initial concert on Tuesday evening in the Grand Avenue Temple. This is a young organization, having been in rehearsal but ten weeks. David Grosch, musical director, is one of the foremost local singers, a prominent teacher and choir director.

Oratorio has been sadly neglected in musical activities in this vicinity and its revival is a source of much joy to music-lovers. Mendelssohn's "St. Paul" was the oratorio selected and Mr. Grosch gave evidence of considerable ability as a conductor. The chorus of a hundred voices sang with fine attack and good volume, especially commendable was their singing of the chorus "Stone Him to Death." Mabel Sharp Herdier, prominent soprano of Chicago, sang her several solos with splendid style, her full resonant voice ringing out with telling effect. Elizabeth Blish Brookfield, contralto soloist of the Jewish Temple, gave her only solo, "But the Lord is Mindful of His Own" in a most impressive manner. John A. Miller, tenor, was well received, and Ottley Cranston, baritone, was never heard to better advantage than in his several solos assigned to the part Paul. His voice is of that smooth, appealing quality so well suited to oratorio music. Powell Weaver played the organ.

The Schubert Club gave a concert in Manhattan, Kansas, Wednesday night. Clarence Sears is director of the club. The soloists were Elizabeth Blish Brookfield, contralto, and Margaret Fowler Forbes, violinist.

M. R. M.

Charles J. Wengert, Choirmaster, Missing

CHICAGO, Jan. 23.—Charles J. Wengert, choirmaster of the Congregational Church of Wilmette, left his residence at No. 1668 Farwell avenue, on January 11, and has not been seen by his family or friends since. According to his wife, he had been ill the week previous to his disappearance. Besides his church position he maintained a studio in the Fine Arts building. Mrs. Wengert believes her husband became mentally deranged temporarily and wandered off.

May Revive Chicago's Midsummer Night Concerts

CHICAGO, Jan. 25.—Chicago's "midsummer night concerts," which Theodore Thomas made famous twenty-five years ago, will probably be revived if the proposed new convention hall on the shore of Lake Michigan becomes a reality. Besides popular programs, the hall, as planned, will be large enough for great national and international music festivals.

Professor Savine, of Harvard University, has transformed the auditorium of Marshall College (Huntington, W. Va.) from a hall in which it had been practically impossible for singers and speakers to be heard into an acoustically perfect auditorium.



Guillaume Couture

MONTREAL, Jan. 25.—The passing of Guillaume Couture removes one of the oldest musical pioneers in the Dominion. In the days when Mme. Albani was accounted the leading soprano in oratorio in the world, she said: "There is no greater conductor of choral music than M. Couture"; and his fame extended beyond the bounds of Montreal, where the greater part of his public life was spent, to the larger cities of the United States, and even to Paris.

M. Couture was born in Montreal on October 23, 1851. At the age of thirteen he was choirmaster in St. Bridget's Church, subsequently going to Paris, where he studied under César Franck, who eventually became one of his closest friends, together with Colonne, d'Indy and Messager. When only twenty-one years of age, M. Couture was choirmaster at the famous Church of St. Clotilde in Paris, but left to return to Montreal, where he founded the Philharmonic Society, an English chorus which would doubtless have equalled the Mendelssohn Choir of Toronto, had it survived the

financial embarrassment under which it was finally placed.

M. Couture was also the first conductor of the Montreal Symphony Orchestra, choirmaster in the Roman Catholic Cathedral and taught extensively. Those who studied under him speak now with particular veneration of his kindness to them and of his culture. The Montreal Operatic Club was another organization which owed its life to him; and there was, in fact, scarcely any movement of importance in which he was not a dominant figure. He was made an Officier de l'Instruction Publique, of Paris, being the first Canadian to receive a musical honor of this kind; taught in the public schools of Montreal, and had his compositions performed by Colonne.

Of late years failing health confined M. Couture to his house, to which many went to pay him homage. His funeral was attended by practically every musician of prominence in the city, and by many others prominent in the public life of the city. A mass of his own was sung, and it is understood that his latest and most ambitious work, an oratorio, "John the Baptist," is in the hands of a Parisian publishing house.

KLINGSOR.

Fanny M. Reed

Two generations ago Fanny M. Reed, the singer who died on Thursday of last week, in Paris, was equally well known in New York, London and Paris, as an artist of the first rank. Strange to relate, although it was her singing that made her famous, she always remained an amateur. She left New York and took up a permanent residence in Paris, shortly after the Franco-Prussian war. Not only a possessor of great musical talents, but a linguist of ability, and an altogether unusual personality, Miss Reed soon established a salon in Paris, which was the Mecca of all artists. Among her close friends she numbered Gounod, Massenet and Liszt; and outside of the musical world, Coquelin, the famous comedian, Mme. Rejane and Baron. The late King Edward, in his youth, was a great admirer of her singing. Arthur Sullivan, the composer, dedicated many songs to this talented woman. The eldest families in Paris were honored at being received in the Salon of Fanny Reed, in the old rue de la Renaissance.

A few years ago Miss Reed published a volume of "Reminiscences, Musical and Other." It is said that artists as late as Sybil Sanderson, and also Mary Garden, owed much to Miss Reed's kindness and influence. She died at her late home, No. 187 rue de la Pompe.

Margaret Kemble

SAN FRANCISCO, Jan. 21.—Margaret Kemble, prominent as an interpreter of opera, died in San Francisco in January 17, after an illness of two weeks. She was a young woman of extraordinary talent and for several years her readings of the newest operas had been valuably instructive forces in the leading San Francisco society circles. T. N.

Michael Loesch

Michael Loesch, organist of St. Stephen's Church in Twenty-eighth Street, New York, for the last eight years, died January 22 at his home, No. 1488 Ocean Parkway, Brooklyn, in his sixtieth year. He was born in this city, and previous to becoming organist of St. Stephen's had been organist of St. Bridget's Church, at Eighth Street and Avenue B, for thirty-three years.

Dr. Edward S. Cummings

Dr. Edward S. Cummings, ninety-two years old, organist and composer and first organist of the First Unitarian Church of Worcester, Mass., when the Rev. Edward Everett Hale took charge of the congregation in 1849, died at the home of his daughter, Mrs. Thomas M. Finucane, in Pittsburgh, on January 19. He was a teacher of pipe organ and piano in New York for sixty-three years.

Lawrence Vinton Calder

PROVIDENCE, R. I., Jan. 12.—Lawrence Vinton Calder died at his home in Longmeadow, R. I., in the thirty-seventh year of his age. Mr. Calder for several years had played the mandolin in the Place Mandolin Quartet. G. F. H.

DAVID and CLARA MANNES

Recitals for the Violin and Piano

SEASON 1914-1915

Management: Haensel & Jones, Aeolian Hall, New York.

W. J. HENDERSON in the New York SUN, Jan. 18, 1915:

The characteristics of performance by which these eminent artists are known are familiar ones. Grace and ease of style, fine finish and a remarkable cooperative sympathy in the expression of feeling and poetic sentiment were again features of their playing last night, although if it were feasible they seemed to have gained in the art of ensemble as a whole.

Never before have they played here with more, if as much, ravishing beauty of tone and such lovely shading as belonged in character to the compositions they interpreted.

STEINWAY PIANO USED

SUCCESSFUL CHICAGO DEBUT

Ethel Leginska's Playing of Chopin Warmly Commended

CHICAGO, Jan. 25.—One of yesterday's Sunday concerts brought to notice Ethel Leginska, a young American pianist, who has evidently specialized in the works of Chopin. She made her Chicago debut at the Fine Arts Theater, in a program which consisted of the twelve Etudes, Op. 10, the B Flat Minor Sonata, Op. 35 and the twelve Etudes, Op. 25.

These works, representing some of the most inspired compositions of the Polish master, were interpreted by this young pianist in highly artistic fashion, and though the first set of Etudes was interrupted, on account of unfavorable conditions on the stage, the recital-giver did not lose her self-possession and showed her mastery over the work in hand. Thus the No. 4 in C Sharp Minor, No. 8 in F Major, the eleventh in E Flat and the twelfth in C Minor were given with a variety of tone shading, perfect technical detail and with brilliance.

Miss Leginska's musical insight is keen, her phrasing is clear, and altogether, she made a very good impression.

M. R.

MR. SPROSS TO THE RESCUE

Pianist Gives Entire Program as Mr. Downing Is Stalled in Snow Storm

HAMILTON, N. Y., Jan. 22.—The recent concert by George Downing, bass-baritone and Charles Gilbert Spross, pianist-accompanist, was given under difficulties by Mr. Spross alone on the scheduled date. When Mr. Spross arrived in Hamilton he was already aware that Mr. Downing's train had failed to connect and that his arrival depended on automobile. Unfortunately the snow was so deep that the machine was stalled so that Mr. Downing could not keep his engagement.

Rather than disappoint the audience which had assembled Mr. Spross was persuaded to give a piano and organ recital. Having in his repertoire many of the masterpieces for both instruments Mr. Spross hastily constructed a program and entertained the audience for an hour and three quarters. His work was so greatly appreciated that he was recalled many times after each group of numbers.

MISS PURDY IN ST. PAUL

Singer of Russian Songs Scores Decided Success with Schumann Club

Constance Purdy, the American singer of Russian songs, gave a lecture-recital before the Schubert Club of St. Paul, Minn., one of the largest societies of this country, on January 13, in the Masonic Temple. The large auditorium was filled to overflowing and the enthusiasm of the audience grew with every appearance of Miss Purdy. The contralto was in excellent voice and her distinct enunciation in both her songs and her explanatory remarks excited favorable comment.

The program included sixteen numbers, of which the recitative and aria from Glinka's "A Life for the Tsar," Olga's Air from "Rossalka" and the naive "Song of the Gnat" from "Boris" are deserving of especial commendation for the excellence of their presentation. Miss Purdy appeared in St. Louis on January 24 and is scheduled for concerts in Indianapolis, Detroit, Cleveland and Buffalo.

Edna Dunham Wins New Laurels

Edna Dunham, the New York soprano, won two more favorable receptions this month in Chicago and New Wilmington, Pa. In Chicago Miss Dunham sang a recital on January 19 before the Tuesday Art and Travel Club, displaying her fine voice in songs by Ronald, Gretchaninow, Woodman, Liszt, Rubinstein, Haile, Russell and German. Her New Wilmington appearance, which was the result of her admirable singing of "The Messiah" there last year, occurred on January 15 at Westminster College. Here she was heard to advantage in a list of some twenty songs in English, French and German.

John McCormack Gets Ovation in San Diego, Cal.

SAN DIEGO, CAL., January 20.—John McCormack, the Irish tenor, received an ovation when he sang at the Spreckels Theater on Thursday evening, January 7. Assisting Mr. McCormack was Donald McBeath, the young Australian violinist. Edwin Schneider, the composer-accompanist, was at the piano.

SAN ANTONIO'S NEW ORCHESTRA HEARD

Arthur Claassen's Symphony Organization Wins Warm Approval at Début

SAN ANTONIO, Jan. 20.—The first of a series of six concerts was given by the San Antonio Symphony Orchestra on the evening of January 14. The statement made by one of the players in the orchestra that he had "never seen Mr. Claassen's equal for working up a



Arthur Claassen, Conductor of the San Antonio Symphony Orchestra

difficult program to such high artistry in such a short time," was verified by the excellent performance which provided a delightful surprise to the audience. Appreciation was shown by vigorous and enthusiastic applause.

The orchestra did its best work in the overture "Rienzi," Wagner, and the "Peer Gynt" suite, Grieg. The two numbers for strings only, "Genius loci," by Thern, and "Babilage," by Gillet, were also well done.

Mr. Claassen proved himself to be a conductor of much magnetism and there was evidence of careful and intelligent rehearsing. The result was a fine body of tone and a scrupulous regard for the inflections. Local pride was not alone responsible for the demonstration of approval, for the audience was quick to appreciate the fact that the new organization was capable of becoming a strong factor in the artistic and cultural development of the city.

To those who have made this organization possible, and for the advice and suggestions made by John C. Freund during his recent visit to San Antonio, San Antonio is truly thankful.

Elsie Harms, contralto, was the soloist, giving two numbers in a pleasing manner, accompanied in one by the orchestra and by Alois Braun at the piano in the other.

C. D. M.

Metropolitan to Produce "L'Oracolo" on February 4

Manager Gatti-Casazza of the Metropolitan Opera House has announced that another of his promised novelties, Franco Leoni's "L'Oracolo," a one-act opera based on the American play, "The Cat and the Cherub," will come to a hearing on Thursday evening, February 4. It will be conducted by Giorgio Polacco and will be followed by "Pagliacci." The cast is announced elsewhere in this issue.

Paul Dufault's Concert Tour

Paul Dufault, the tenor, is contemplating a concert tour of a dozen engagements beginning this week and continuing through February and the first week in March. He will sing in New Bedford, Mass.; New York (Red Cross Benefit Concert); Albany, N. Y.; Aldenville, Mass.; Gardner, Mass.; New York (Harlem Philharmonic Concert); Boston, Mass.; Bridgeport, Conn.; Philadelphia, New York (benefit concert) and New Haven, Conn.

Mr. and Mrs. William Faversham entertained at dinner for Mary Garden at No. 214 East Seventeenth street, New York, on January 24, prior to her departure for Europe.

NEW ORLEANS PIANO RECITAL

Gabrilowitsch in Philharmonic Series—"Mikado" in Tabloid Form

NEW ORLEANS, LA., Jan. 23.—The second concert under the auspices of the Philharmonic Society was given on January 13 before an immense audience which listened with rapt attention to an interesting program given by Ossip Gabrilowitsch. The eminent pianist played with a brilliancy and charm that were highly appreciated.

After the Beethoven Sonata "Pathétique" the audience refused to let the artist retire until he had granted an encore. Percy Grainger's "Shepherd's Hey" was redemanded. Mr. Gabrilowitsch played one of his own compositions, "Melodie." The "Dance of the Elves," by Sapellnikoff, had to be repeated. A trio of Chopin compositions concluded the delightful program.

Two large audiences were at the Scottish Rights Cathedral Monday and Tuesday evenings to witness the tabloid version of "The Mikado," arranged by Victor Despomier. This was given as a benefit for St. George's Church. Preceding the "Mikado" was a melange of numbers. Emmett Kennedy and William Sherwood were participants. In the "Mikado" the leading rôles were taken by Messrs. James Roos, Henry Wehrmann, J. B. Follett, W. T. Army, Paul Jacobs and Albert McCoard; Mesdames Bennett Moore and John M. Gehl, Frances Moore and Florence Huberwald. The musical end of the program was under the able direction of Mr. Despomier.

D. B. F.

OSCAR SEAGLE'S TOUR

American Baritone Returns from Concert-Giving Trip

Oscar Seagle, the American baritone, has returned to New York after giving many concerts and will remain in that city for the coming three months, filling only engagements near by. In the Spring he will again leave for an extended concert tour. He has been joined in New York by Mrs. Seagle and his children.

Mr. Seagle's recent appearances include two with the Philadelphia Orchestra, on which occasions he created a profound impression by the perfection of his art, and in concerts in Reading, Pa.; Chattanooga, Tenn.; Washington, D. C.; Brooklyn and New York.

During the intervals between his concerts Mr. Seagle has devoted his time to the instruction of a large class of professional pupils and the coming three months will be spent in that branch of musical work.

Would Have National Anthem Precede Instead of Conclude Concert Programs

ALBANY, N. Y., Jan. 25.—Reversal of the custom of playing "The Star Spangled Banner" at the end of concerts or theatrical programs was urged by Lieutenant H. G. Acheson, U. S. A., speaking at the banquet of Philip Livingston Chapter, Sons of the Revolution. "Allowance for human nature must be made by bandmasters in choosing the times for rendering this air," said Lieutenant Acheson. "Playing it in a medley or at the close of a concert simply emphasizes our colossal ignorance and indifference as a people to the commonest courtesy toward our flag and the nation for which it stands." W. A. H.

Miss Patterson's Pennsylvania Tour

E. Eleanor Patterson, the American contralto, has returned from a several weeks' concert tour throughout Pennsylvania, as a result of which six return engagements were secured. At each appearance Miss Patterson won the plaudits of her audience through her rich contralto voice and her interpretative ability. Her tour comprised concerts in Philadelphia, Tyrone, Altoona, Dubois, Renovo, Williamsport, Sunbury and Shamokin.

"Euryanthe" Heard in Brooklyn

Weber's "Euryanthe" brought a generous attendance to the Brooklyn Academy of Music on January 19. This revival of the opera, conducted by Toscanini, was ardently appreciated. Margaret Ober in the rôle of Eglantine accomplished wonders, singing with impassioned strength and vocal purity. Frieda Hempel as Euryanthe received stormy tribute from her audience. Johannes Sembach, as Adolar, and Mabel Garrison as Bertha, contributed forcefully, and Arthur Middleton, the King, and Hermann Weil, Lysart, were likewise highly acceptable. Max Bloch was an enjoyable Rudolph. Much can be said of the efficiency of the ballet.

G. C. T.

DAMROSCH HONORED BY PITTSBURGH CLUB

Elected Member of Organization of Business Men—Maggie Teyte as Soloist

PITTSBURGH, Pa., Jan. 25.—Following his address here Friday at the weekly luncheon of the Pittsburgh Commercial Club, an organization of more than 1,000 business men, Walter Damrosch was made an honorary member of the organization and therefore has the honor of being the only man elected to the club's membership with that distinction.

The prominent conductor, who came here with the New York Symphony Orchestra to give a concert the same night at the Soldiers' Memorial Hall, where Maggie Teyte appeared with him as the soprano soloist, gave a most interesting talk before the club dealing with the origin of music, sculpture and art. He declared that the fathers and mothers who are training and developing the minds and bodies of their children are the greatest artists the world has ever known. W. C. Hamilton, a well known business man and a member of the Musicians' Club of Pittsburgh, presided at the luncheon.

In spite of deplorable weather conditions, a large audience greeted Mr. Damrosch and his orchestra. Miss Teyte, who was heard here a few weeks ago, met with a most cordial reception. An aria from Mozart's "Magic Flute" which she sang with sympathy, the number giving her every opportunity to display her remarkable voice and musical accomplishments. Following her singing of Gretry's delicate "Rose Chérie" and "Le Nil" by Leroux, she responded to half a dozen recalls, but gave no extra numbers. Tchaikovsky's Symphony, No. 4, was the orchestra's principal offering. Both conductor and orchestra received an ovation.

James Stephen Martin, conductor of the Pittsburgh Male Chorus, was remembered in a magnificent manner a few nights ago following a social evening of the chorus when he was presented with a handsome medal by the members of the chorus.

The Tuesday Musical Club Choral presented a good program at the Soldiers' Memorial Hall last week, James Stephen Martin, conductor, the assisting soloists being Thomas Morris, Jr., baritone, and Mrs. Blanche Sanders Walker, accompanist. The organization is composed of sixty women's voices.

E. C. S.

Musicologists Hold Dinner

The members of Musicology, under the leadership of Dr. Franklin Lawson, held a dinner at the Roma restaurant on Thursday evening, January 20. Many of the members were present and the present and future plans of the colony, which is delightfully located in Rhode Island, were discussed. Pictures of the houses being built and those already erected were shown. The musical program was provided informally by the musicians present, among whom may be mentioned Reed Miller, who sang Sidney Homer's "Uncle Rome" most artistically; Nevada Van der Veer (Mrs. Miller), who was enthusiastically applauded for her singing of one of Mr. Miller's songs; Miss Arthe, pianist; Dr. Lawson, tenor, and others.

\$10 Gifts for Members of Metropolitan Opera Chorus

Last week was a particularly trying one for the members of the Metropolitan Opera chorus, who were not only singing in eight performances of opera but rehearsing "Madame Sans-Gêne" and "Fidelio," and in recognition of their work General Manager Gatti-Casazza, through Giulio Setti, chorus master, made each singer a gift of \$10, the total amounting to about \$1,500.

Setback to Milwaukee Municipal Concerts

MILWAUKEE, Wis., Jan. 17.—The first four Sunday concerts given by the Auditorium Symphony Orchestra entailed a deficit of \$731.70, according to a report made by Joseph C. Grieb, manager of the Auditorium, where the concerts have been presented. The matter of providing for future concerts has been held up by the board of aldermen in charge of the financial affairs of the city's popular musical project to give symphony concerts of high class at ten cents a seat.

J. M.



Minnie Hayden, a vocal teacher in Steinert Hall, Boston, Mass., presented Almon Oakes, baritone, in a song recital on Saturday, January 23.

In a delightful musicale at the Washington studio of Mrs. Oldberg, Harry Patterson Hopkins presented an artistic program of piano compositions.

Mrs. M. R. Grant, of Meridian, Miss., has organized a Music Study Club which meets every other Wednesday morning. The club is now studying "Lohengrin."

Diana Yorke, soprano, and George Reimherr, tenor, assisted by Emil Breitenfeld, pianist, will give a recital at St. Christopher House Auditorium, New York, on February 9.

Homer Humphrey, of the New England Conservatory of Music faculty in Boston, Mass., gave the ninth concert of the present season, an organ recital, in Jordan Hall, January 18.

J. Warren Andrews, organist at the Church of the Divine Paternity, New York, gave a noteworthy recital on January 19, in the First Presbyterian Church, Johnson City, Tenn.

Emily Collier, president of the Music Club of Greencastle, has been appointed a member of the Pennsylvania State Federation, and assigned to the music committee for the ensuing year.

At Western College, in Oxford, O., Louise Schellschmidt-Koehne, harpist; Bertha Schellschmidt, violinist, and Adolph Schellschmidt, cellist, appeared in a successful concert recently.

Olga Steeb, with her husband and manager, Charles H. Keefer, is in San Francisco for a month's stay, during which some piano recitals will be given. Miss Steeb resides in Los Angeles.

The Schumann Club, of Bangor, Me., assembled in the home of the Misses Wesion on January 20. The attraction was a comprehensive opera talk on "Tristan and Isolde," given by Wilbur Cochran.

Elsie Luker, the accompanist at the Pauline M. Clark vocal studios, Boston, recently filled an engagement at the Keith Bijou Theater in that city, as piano accompanist to Elmer Crawford-Adams, the violinist.

An excellent program of sacred music was heard in the Town Hall of Ware, Mass., on January 17. The concert was under the direction of Dr. L. E. Dionne. He was assisted by Mme. L. G. Mailloux and Alice Dionne.

The fourth of the series of music contests being conducted in the New Orleans public schools was held recently. The judges were Mrs. L. E. Toomey, Miss C. Allen, Henry Wehrmann and Mrs. J. N. Bassich.

The Mid-Winter recital given by advanced students of the Kroeger School of Music, St. Louis, took place on January 15, in Musical Art Hall. Almost a score of pupils participated and performed creditably.

The annual banquet of the Musical Art Society of Toledo, O., was held at the Commerce Club on January 21, and was attended by about 150 musical persons. Soloists of the evening were Mrs. Albro Blodgett and Fred Morris.

At the annual charity ball in Providence, R. I., an enjoyable program was given by an orchestra, under the leadership of Edward M. Fay, and Mme. Claudia Rhea Fournier, contralto, and Loyal Phillips Shawe, baritone.

Ashley Pettis, the pianist, gave a reception recently in San Francisco in honor of Mr. and Mrs. Arthur Fickenscher, who lately returned from Berlin. During the evening Mrs. Fickenscher sang several of the songs composed by her husband.

The Lenox (Mass.) Brotherhood met in the Congregational Chapel on January 21, when the Rev. L. D. Bliss read the story of Wagner's "Parsifal." Musical excerpts were satisfactorily supplied by William H. Adams, Jr., pianist.

The last monthly organ recital by Frederic Flemming Beale in Caldwell, Idaho, was given January 17, with Eugene Farner, violinist, of Boise, as assisting soloist. Both Mr. Beale and Mr. Farner delighted a large audience by artistic playing.

The vocal pupils of Signor Tetamo, who has recently located in Albany, N. Y., gave a recital on January 16. Constance Wardle sang an aria from "Les Huguenots" creditably. Dorothea and Rosalie Day and Winifred Wardle also displayed ability.

A recent program of the San Francisco Musical Club consisted of compositions by French and British writers, with interpretations by Mrs. George Ashley, Florence Hyde, Florence Nadhtreib, Adora Netterville, Alice Guthrie Toyner and Elizabeth Warden.

Zoella Roschie, pianist, gave a praiseworthy recital in Wolcott Auditorium, Denver, Colo. Her program was extremely taxing but was carried through without blunders. A cordial audience heard the young artist who was assisted by Rayden Massey, tenor.

James R. Gillette, organist, of the faculty of Wesleyan Conservatory of Music, Macon, Ga., gave a recital on January 8, before an appreciative audience. His program comprised works by Parker, Chaminade, Bach, Gillette, Guilman, Dvorak, Elgar and others.

A Red Cross Benefit recital which took place recently at Saint Philip's Church, Charleston, S. C., enlisted the aid of Elsa Bargmann, Mrs. C. B. Huiet, William Locke, G. Lee Holmes and John Koster. The choir had been carefully rehearsed under Mrs. W. G. Locke's direction and sang creditably.

Arthur Foote, the noted Boston composer, gave the first in a series of four lectures on musical subjects in the Public Library Hall, Brookline, Mass., on Sunday afternoon, January 24. Mr. Foote discussed "The Sixteenth Century; English music, the beginning of opera and oratorio."

The Central Christian Church of Spokane, Wash., was well-filled on January 5, when the Mendelssohn Male Chorus gave its concert. H. W. Newton, the director, conducted with authority and obtained creditable results. The program was attractive and was enjoyed heartily by the audience.

The music department of the Women's Club of New Britain, Conn., enjoyed a musicale held on January 22, in the home of Mrs. W. H. Booth. MacDowell and Nevin were the composers discussed. The performers were Mrs. Birch, Mrs. Horton, Mrs. Booth, Mrs. Curtiss, Rudolph Ehrler and Alfred Cross.

The annual meeting of the Monday Musical Club of Albany, N. Y., was held on January 11 and the following officers were elected: Mrs. Walter L. Hutchins, president; May Melius, vice-president; Mrs. Horatio S. Bellows, second vice-president; Elizabeth Hoffman, secretary, and Mrs. Wendel Milks, librarian.

L. Marea Blunden, a pupil of Guy Bevier Williams, of Detroit, gave an artistic recital on January 22, in the Auditorium of St. Paul's Cathedral House, that city. Her playing is described as expressive and poetic. The program comprised works of Bach, Brahms, Schumann, Schloezer, Chopin and Hollaender.

Hazel Treat recently gave a song recital under the auspices of the Providence Society for Organizing Charity. She was assisted by Charles Bennett, baritone, of Boston, who sang a group

of songs and also played Miss Treat's accompaniments, while Miss Treat reciprocated the favor, playing for him in his songs.

The Philharmonic Club of Pueblo, Col., recently donated \$145 to the State Scholarship Fund. Election of officers resulted as follows: Mrs. J. R. Gordon, president; Mrs. Walter G. Adams and Mrs. A. Sutton, vice-presidents; Mrs. Kate Fitzpatrick and Mrs. W. A. Gillespie, secretaries, and Mrs. Charles Noren, treasurer.

An engaging lecture recital occurred on January 20, in the Pennsylvania College for Women, Pittsburgh, being given by T. Carl Whitmer and Charles E. Mayhew, baritone. Their subject was "The Story of Opera" and was illustrated with excerpts ranging from Peri and Purcell to Holbrooke. A good-sized audience heard the event.

Mme. Cara Sapin, the prima-donna contralto of the Boston Opera Company, was the soloist with the Wollaston Glee Club, when that organization gave its mid-winter concert in Wollaston, Mass., on January 12. Mme. Sapin was enthusiastically received and gave a highly artistic performance of several French and English songs.

Frederick J. Locke, organist of All Saints Cathedral, Albany, N. Y., gave a recital on January 21 at the church, assisted by Helen Jeffrey, violinist. Mr. Locke played Wolstenholme's "Sonata" in the style of Handel and "Marche Pontificale," by Bach. Miss Jeffrey offered "La Nuit," by Sigfrid Karg-Elert, and numbers by Boellmann and Sibelius.

The descriptive possibilities of music were vividly illustrated in Huntington, W. Va., recently at a children's program given at Marshall College. The program included musical versions of "Snow-white" and "Cinderella," by Bendel, and works by Givvy and Beringer. The soloists were Effie Wilson and Mildred MacGeorge.

Seranton, Pa., society showed its appreciation on January 21 of Offenbach's whimsical operetta, "Rose of Auvergne," as presented at the Lyceum Theater, under the patronage of the College Club. Kathleen George as Rose scored a distinct success and Homer Burrus and R. H. Hall contributed important characterizations.

Portland, Ore., pupils of Harold Hurlbut, the New York tenor, who have recently made successful appearances are Huldah Malone, contralto, at Pomeroy and Dayton, Wash.; Wilma Young, soprano, at Vancouver, B. C.; Albert S. Brown, at Hood River; Mrs. John F. Risley, soprano, at Oregon City, and Marie de Muth, contralto, at Portland.

Mme. Claudia Rhea Fournier, contralto and professional student of Harriot Eudora Barrows, gave a most successful song recital before the Literary Club of Newport, R. I., on January 20. Another successful young singer from Miss Barrows' studios is Eva Gifford, of Boston, who is to appear in recital on February 3, before the Women's Club of Foxboro, Mass.

The Capitol City Quartet made its first appearance on January 13, at the Masonic temple, Albany, N. Y. The feature of the entertainment was the singing of the new peace song, "Liberty; America Forever," written by J. Austin Springer, of Albany. The members of the quartet are Mrs. Laura Van Noyhuys, Mrs. Mae Winne, Edgar S. Van Olinda and LeRoy Pickett.

The quartet of the Rensselaer Polytechnic Institute of Troy, N. Y., gave a concert at the West Albany Y. M. C. A. on January 14, for the benefit of the West End Presbyterian Church Building Fund. The members of the quartet were S. B. Jones and N. E. Chandler, tenors; C. E. Cotton, baritone, and T. E. Dunham, basso. They were assisted by Marcia Eacker Wilson, reader.

Douglass G. Miller presented two pupils in a very creditable recital recently at Washington, D. C. These were Mrs. Neville D. Miller, contralto, and Lester Ballard, baritone, with Neville D. Miller as an excellent accompanist. At the Music Lovers' Club's first meeting Felix Garzienia gave an interesting talk on a number of the compositions of Debussy, illustrated at the piano.

At the recent meeting of the Students' Club of the Washington College of Music the following students took part: Frances Clark, Edith Urban, Genevieve Flood,

Elenore Eby, Elizabeth Jeffress, Sarah Maul, Agnes Terrett, Isabel Primm, Effie Drexilius, Mrs. Neff, Mrs. Carter, Misses Thompson, Perkins, Becker, Marks, Beavers, Bouck, Morrell and Miller, and Messrs. Eddingfield, Llufrío and Thompson.

The Choral Society in Weymouth, Mass., sang its mid-winter concert in Fogg's Opera House, South Weymouth, on Friday evening, January 15. Under the baton of James W. Calderwood, the society presented the double bill, Gounod's "Gallia," and "A Tale of Old Japan," Coleridge-Taylor. The chorus was assisted by Lida Shaw Littlefield, soprano; Marguerite Harding, alto; Harold S. Tripp, tenor, and Robert Lunger, baritone.

A Beethoven program was presented in the Strauss Auditorium of the Educational Alliance, New York, on January 24. The "Kreutzer" Sonata was played by Messrs. Fradkin and Levy and the remaining numbers were the Quartets, Op. 59, Nos. Two and Three. The personnel of the Educational Alliance Quartet is as follows: Frederick Fradkin, first violinist; Louis Edlin, second violinist; Jacob Altschuler, violist, and Modest Altschuler, cellist.

Taylor Scott, baritone, and Esther Cutchin, pianist, both of Peabody Conservatory of Music, gave a delightful joint recital in Chestertown, Md., January 22. T. Kemp Bordley, of Chestertown, arranged this season, through the Conservatory, for five recitals, and the one mentioned was the third of the series. William G. Horn, Eleanor Chase and Madeline Heyder, accompanist, gave the first of the Winter, and Edward Morris the second. Chestertown music-lovers have seemed greatly appreciative of this effort to bring high-class music to one of the smaller towns of the State.

What proved to be one of the most attractive concerts of the season in East Orange, N. J., was that given at the Columbian Club, January 22. Hazel M. Lee, soprano, disclosed a voice of wide range and fine quality in the "Butterfly" aria by Puccini and "Yesterday and Today" by Spross. Eugene R. Tappen, tenor, sang "Ishtar" by Spross, "Ah, Love But a Day," Prothero, and "Elégie," Massenet, in a faultless manner, and Arthur L. Walsh played violin solos with warmth of tone and individuality of expression. Leonore W. Fenner, the accompanist, displayed good taste and judgment.

A recital for the benefit of the Public Health Association of Canandaigua, N. Y., was given there January 18 at the Methodist Church by Mrs. Harriet Storey Macfarlane, contralto, and Archibald C. Jackson, baritone, both of Detroit. The auditorium was completely filled. Mrs. Macfarlane and Mr. Jackson gave splendid interpretations of a number of duets, including Charles Wakefield Cadman's "Sayonara" and Amy Woodford Finden's "Pagoda of Flowers." Besides these, each sang a group of songs. They were ably accompanied by Mrs. Bertha Wheaton Macfarlane and Mrs. Gertrude Hale Masten, of Canandaigua.

Mrs. J. Christopher Marks, wife of the New York organist, resigned recently from the Theatre Club, Inc., of New York and the choral of the Beethoven Society. She was formerly president of the Theatre Club. With Mrs. Marks went her husband, who had been director of the choral of the Beethoven Society and who was succeeded by Percy Rector Stephens. They assert that their resignations were voluntary. Mrs. Marks says she resigned because she wished to devote all her time to the Art Society which she founded and of which she is the head. Dr. Marks has established a new choral society which he calls the Ladies' Choral of the Art Society.

The first concert of the season given by the Elementary and Junior Orchestras of the Peabody Conservatory of Music, under the direction of Franz C. Bornschein, took place before a large audience at the East Hall of the Baltimore conservatory on January 23. The playing of the orchestra was worthy of commendation, for the interpretations given to the Scherzo from "Symphonie Spirituelle" of Asger Hamerik, Grieg's "To Spring," A. Walter Kramer's charming gavotte, "In Elizabethan Days," and the overture to "La Dame Blanche" of Boieldieu held many interesting tonal and rhythmic features. Herbert Bangs and Katharine White-lock contributed pleasing violin solos and Gladys Snyder, soprano, delivered Saar's "At the Spinning Wheel" and Cadman's "I hear a thrush at eve" with good style.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Auld, Gertrude.—New York (Æolian), Feb. 8.
Bauer, Harold.—Brooklyn (Academy), Feb. 1.
Beach, Mrs. H. H. A.—Detroit, Feb. 4; Columbus, O., Feb. 9.
Beddoe, Mabel.—New York, Feb. 2; Brooklyn, Feb. 7; Jamaica, L. I., Feb. 11; Huntington, Mar. 2.
Bispham, David.—Brooklyn (Academy), Feb. 4.
Borwick, Leonard.—Brooklyn (Academy), Mar. 8.
Bryant, Rose.—Newark, Jan. 31; Amsterdam, Feb. 3; New York, Feb. 16; New York, Feb. 18; Brooklyn, Mar. 4; Bayonne, Mar. 7; New Britain, Mar. 9; New York Oratorio Society (Carnegie Hall), Mar. 24.
Busoni, Ferruccio.—Carnegie Hall, New York, Jan. 31; Brooklyn (Academy), Feb. 11.
Burnham, Thuel.—Prairie du Chien, Miss., Jan. 31.
Casals, Pablo.—Toronto, Feb. 1-2.
Cheatham, Kitty.—Brooklyn (Academy) with Philharmonic, New York, Feb. 6, with Philharmonic.
Claparelli-Viafora, Gina.—Æolian Hall, New York, Feb. 4.
Clark, Charles W.—Vassar College, Poughkeepsie, Mar. 12.
Connell, Horatio.—Cincinnati, Feb. 11; Knoxville, Ill., Feb. 13; Sweet Briar, Va., Feb. 15; Syracuse, N. Y., Mar. 1; New York, Mar. 6.
Copeland, George.—Boston, Feb. 18; New York (Æolian Hall), Feb. 22.
Crespi, Valentina.—New York, Feb. 20.
Culp, Julia.—New York (Æolian), Jan. 30.
Czerwonky, Richard.—Minneapolis, Feb. 5.
Dadmun, Royal.—Brooklyn, Feb. 7; Millburn, N. J., Feb. 8; Montclair, N. J., Feb. 9; New York, Feb. 20; Auburn, N. Y., Mar. 3; Hamilton, N. Y. (Colgate University), Mar. 4; Kingston, N. Y., Apr. 6; Brooklyn, Easter Sunday.
Davidson, Rebecca.—Delaware, Feb. 4; Greenburg, Feb. 11.
Dilling, Mildred.—New York, Jan. 31; Waldorf-Astoria, New York, Feb. 1; Æolian Hall, New York, Feb. 4; New York, Feb. 10; Utica, N. Y., Feb. 26.
Draper, Paul.—Boston, Feb. 5, 6.
Dufault, Paul.—New York, Feb. 3; Albany, N. Y., Feb. 11; Aldenville, Mass., Feb. 15; Gardner, Mass., Feb. 16; New York, Feb. 18; Boston, Feb. 23; Providence, R. I., Feb. 25; Bridgeport, Conn., Mar. 2; Philadelphia, Mar. 4; New York (Waldorf), Mar. 7; New Haven, Conn., Mar. 9.
Dunham, Edna.—Pittsburgh, Feb. 2.
Eddy, Clarence.—De Land, Fla., Feb. 2; St. Petersburg, Fla., Feb. 4; Gainesville, Feb. 5; Jacksonville, Fla., Feb. 7; Panama-Pacific Exposition, San Francisco, Feb. 22 to 26.
Ferguson, Bernard.—Salem, Feb. 4.
Ferrari-Fontana, Edoardo.—Carnegie Hall, New York, Mar. 13.
Flint, Willard.—Quincy, Mass., Mar. 2.
Fox, Felix.—Boston, Feb. 11.
Fulton, Zoe.—Philadelphia, Mar. 16.
Gabrilowitsch, Clara.—New York, Little Theatre, Feb. 15.
Gabrilowitsch, Ossip.—Boston, Feb. 6; Brooklyn, Feb. 14; Brooklyn (Academy), Mar. 15.
Gerhardt, Elena.—Cincinnati, O., Feb. 5, 6; Carnegie Hall, New York, Feb. 13.
Grainger, Percy.—New York (Æolian Hall), Feb. 11.
Granville, Charles N.—New York, Feb. 4.
Goodson, Katharine.—New York (Carnegie Hall), Feb. 4; New York (Æolian), Feb. 9.
Gunn, Kathryn Platt.—Hoboken, Feb. 2; New York, Feb. 4, 5, 12; Brooklyn, Feb. 12.
Harrison, Charles.—Olean, Feb. 8; Brooklyn, Mar. 5.
Hambourg, Mark.—Æolian Hall, New York, Feb. 2.
Hamlin, George.—Æolian Hall, New York, Feb. 16.
Hempel, Freida.—Boston, Jan. 31.
Henry, Harold.—Chicago, Feb. 4.
Hofmann, Josef.—New York (Carnegie Hall), Jan. 30; Brooklyn (Academy), Mar. 1.
Hinkle, Florence.—Cincinnati, Feb. 26, 27.
Hunt, Helen Allen.—Concord, N. H., Feb. 11.
Ivins, Ann.—New York, Feb. 11.
Janaushek, William.—Carnegie Hall, New York, Jan. 30; Englewood, N. J., Feb. 2; Leonia, N. J., Feb. 5; New York, Feb. 2; Philadelphia, Feb. 6; Carnegie Hall, New York, Feb. 27.
Knight, Josephine.—Boston, Mar. 31.
Kreiser, Fritz.—Cincinnati, Feb. 12, 13.
Leginska, Ethel.—Brooklyn, Jan. 30; New York (Carnegie Hall), Feb. 6; New York (Æolian), Feb. 14; Rome, N. Y., Feb. 16; Oberlin, O., Feb. 20.
Lerner, Tina.—Toronto, Feb. 1, 2; Greensburg, Pa., Feb. 4.
Lund, Charlotte.—New York (Astor), Feb. 4.
Mannes, David and Clara.—Groton, Mass., Feb. 11; Harvard University, Feb. 12; Belasco Theater, New York, Feb. 14; New York, Mar. 14.
Maverick, Laura.—New York (Æolian), Feb. 3.
McCue, Beatrice.—Hightstown, N. J., Feb. 3.
Menck, Herma.—Little Theatre, New York, Feb. 14; New York, Feb. 17.
Mertens, Alice Louise.—Bridgeport, Feb. 19; New York, Feb. 20.
Miller, Christine.—Kane, Pa., Feb. 3; Pittsburgh, Feb. 5; Georgetown, Tex., Feb. 10; Milwaukee, Feb. 11; Selma, Ala., Feb. 12; New York (Æolian Hall), Feb. 16; Williamsport, Pa., Feb. 18; Erie, Pa., Feb. 25; Ashtabula, O., Feb. 26; Baltimore, Md., Mar. 5; New York, Mar. 6; Grand Rapids, Mich., Mar. 9; Cincinnati, Mar. 11; Bluffton, O., Mar. 12.
Miller, Reed.—Schenectady, Feb. 17; Huntington, W. Va., Feb. 23; Washington, D. C., Feb. 25; Minneapolis, Mar. 31 and Apr. 1; Boston, Apr. 15.
Morris, Edward.—Boston, Feb. 4.
Newcomb, Ethel.—New York (Æolian), Feb. 9.
Northrup, Grace.—Brooklyn, Jan. 31; New York, Feb. 4; Huntington, L. I., Feb. 9; Providence, R. I., Feb. 10; Jamaica, L. I., Feb. 11.
Nichols, John W.—Brooklyn, Jan. 24.
Ondrick, Emanuel.—Boston, Feb. 8.
Ornstein, Leo.—New York, Feb. 7, 16 and 28 (Band Box Theater).
Pagdin, Wm. H.—Keene, N. H., Jan. 28.
Potter, Mildred.—New York, Feb. 2.

Proctor, George.—Minneapolis, Feb. 14.
Rasely, George.—East Orange, N. J., Feb. 10; Salem, Mass., Apr. 8.
Reardon, George Warren.—East Orange, N. J., Feb. 10; Bridgeport, Feb. 19; New York, Feb. 20; Oyster Bay, L. I., Feb. 23; Yonkers, Mar. 8.
Reardon, Mildred Graham.—New York (Plaza), Feb. 4.
Rio, Anita.—Keene, N. H., Jan. 28.
Rogers, Francis.—New York, Feb. 2; Derby, Conn., Feb. 9; New York, Feb. 14, 15; New Haven, Conn., Feb. 16.
Sarto, Andrea.—Buffalo, Feb. 4; Chicago, Feb. 22; Chicago, Mar. 23.
Samaroff, Olga.—Chicago, Jan. 29, 30; St. Louis, Feb. 5, 6.
Schutz, Christine.—New York, Feb. 2; Fall River, Feb. 15; New York (Liederkrantz), Feb. 7; Buffalo (Orpheus Society), April 12.
Sembrich, Marcella.—Boston, Feb. 7.
Seydel, Irma.—Boston, Mar. 1.
Simmons, William.—Englewood, N. J., Feb. 9.
Smith, Ethelynde.—Chicago, Feb. 14.
Starr, Evelyn.—Brooklyn, Feb. 11.
Stefano, Salvatore de.—New York, Feb. 19.
Sundelius, Marie.—Albany, N. Y., Feb. 2; Cambridge (Mass.), Feb. 10; Soloist Boston Symphony Orchestra, Mar. 9; Brockton (Mass.) Woman's Club, Mar. 15; Soloist New York Oratorio Society, Mar. 24.
Szumowska, Antoinette.—Wellesley, Jan. 30; New York City, Feb. 21.
Teyte, Maggie.—Winnipeg, Feb. 9; St. Louis, Feb. 19, 20.
Thompson, Edith.—Cambridge, Mass., Feb. 2; W. Medford, Mass., Feb. 7.
Thornburgh, Myrtle.—Newark, N. J., Feb. 17.
Van der Veer, Nevada.—Schenectady, Feb. 17; Huntington, L. I., Feb. 23; Washington, D. C., Feb. 25.
Van Ogle, Louise.—Delaware, Feb. 4.
Wells, John Barnes.—New York City, Jan. 30; Philadelphia, Feb. 6; Brooklyn, Feb. 9; New York, Feb. 10; Jackson, Mich., Feb. 11.
Werrenrath, Reinald.—New York City, Jan. 30; New York City, Feb. 7; Haverhill, Mass., Feb. 9; Painesville, O., Feb. 11; New York City, Feb. 13.
Wheeler, Wm.—Northampton, Mass., Feb. 3; Middletown, Conn., Feb. 11; Syracuse, Mar. 4; Stamford, Conn., Mar. 9; Cambridge, Mass., Mar. 11; Williamstown, Mass., Mar. 12; New Haven, Conn., Mar. 15.
Winkler, Leopold.—New York (Liederkrantz), Feb. 6.
Zimbalist, Efreim.—Brooklyn, Mar. 14.

Orchestras, Quartets, Chorus, Etc.

Boston Sextette Club.—North Adams, Feb. 9; Catskill, N. Y., Feb. 10; Walton, N. Y., Feb. 11; Herkimer, N. Y., Feb. 12; Indiana, Pa., Feb. 13; Conneaut, O., Feb. 15; Grand Rapids, Feb. 16; Kalamazoo, Feb. 18; Culver, Ind., Feb. 19; South Bend, Ind., Feb. 20.
Boston Symphony Orchestra.—Boston Feb. 4, 5, 6.
Chicago Symphony Orchestra.—Chicago, Feb. 6, 7.
Cincinnati Symphony Orchestra.—Cincinnati, Feb. 5, 6, 12, 13, 26, 27.
Cosmopolitan Quartet.—New York, Feb. 3; Huntington, L. I., Feb. 9; Jamaica, L. I., Feb. 11; Brooklyn, N. Y., Feb. 28.
Flonzaley Quartet.—Washington, D. C., Jan. 30.
Jacobs Quartet, Max.—New York, Jan. 30; Brooklyn, Feb. 20.
Kneisel Quartet.—Chicago, Ill., Jan. 31; New York (Æolian), Feb. 9.
Manhattan Ladies' Quartet.—Topeka, Kan., Feb. 1; Olean, N. Y., Feb. 8; St. Louis, Feb. 11; Newark, N. J., Feb. 19; Leonia, N. J., Mar. 26.
Minneapolis Symphony Orchestra.—Minneapolis, Feb. 5.
Philharmonic Society of New York.—Carnegie Hall, New York, Jan. 31 and Feb. 5, 7, 11, 12; Æolian Hall, Feb. 6.
Russian Symphony Orchestra.—Carnegie Hall, New York, Feb. 13.
San Francisco Symphony Orchestra.—San Francisco, Feb. 5.
St. Louis Symphony Orchestra.—St. Louis, Feb. 5, 6, 19, 20; Mar. 5, 6, 12, 13, 19, 20.
Symphony Society of New York.—Æolian Hall, New York, Jan. 31; Feb. 5, 7, 14.
Young Men's Symphony Orchestra.—New York (Terrace Garden), Jan. 31.

Mrs. Mertens in Philadelphia Appearance

PHILADELPHIA, Jan. 11.—Alice Louise Mertens, the New York contralto, was the assisting artist on Sunday evening, January 3, at the Baptist Temple. She sang "But the Lord Is Mindful of His Own," from Mendelssohn's "St. Paul"; Liddle's "Abide With Me" and Coomb's "God Shall Wipe Away All Tears," this with the "Girl's Octette" of the Temple Choir. Although the temple is a very large place Mrs. Mertens' voice could be heard in the farthest corner. Her rich and velvety tones and her generally artistic work were greatly enjoyed.

Yvonne de Tréville in Concert to Aid Families of French Soldiers

WASHINGTON, D. C., Jan. 25.—Announcement has been made that Yvonne de Tréville, the widely known coloratura soprano, who was so well received here last month, is to be the star of the "Soirée Artistique" next month, which will be given for the benefit of the families of the French artists now in the trenches. The French ambassador heads the list of patrons for the occasion, for which all of the fifty boxes and forty of the tables have already been disposed of at \$100 each.

Frederick Weld Resigns from Solo Post at St. Bartholomew's

Frederick Weld, the baritone, has resigned his position as soloist at St. Bartholomew's Church to take effect at the end of the current year. In the future he will devote himself to his concert work and teaching.

NEW YORK CONCERT CALENDAR

JANUARY

30—Josef Hofmann, piano recital, Carnegie Hall, afternoon.
 30—Julia Culp, song recital, Æolian Hall, afternoon.
 31—N. Y. Symphony Society, Æolian Hall, afternoon.
 31—Philharmonic Society, Carnegie Hall, afternoon.
 31—Young Men's Symphony Orchestra, Terrace Garden, afternoon.

FEBRUARY

3—Laura Maverick, song recital, Æolian Hall, evening.
 4—Mme. Claparelli-Viafora, song recital, Æolian Hall, evening.
 5—N. Y. Symphony Society, Æolian Hall, afternoon.
 5—Philharmonic Society, Carnegie Hall, afternoon.
 6—Philharmonic Society, Æolian Hall, afternoon.
 6—Young People's Symphony Concert, Carnegie Hall, afternoon.
 7—N. Y. Symphony Society, Æolian Hall, afternoon.
 7—Philharmonic Society, Carnegie Hall, afternoon.
 9—Kneisel Quartet—Æolian Hall, evening.
 11—Philharmonic Society, Carnegie Hall, evening.
 12—Philharmonic Society, Carnegie Hall, afternoon.
 13—Elena Gerhardt, song recital, Carnegie Hall, afternoon.
 14—N. Y. Symphony Society, Æolian Hall, afternoon.

ORNSTEIN PLAYS HIS OWN MUSIC

Schönberg, Korngold and Other Moderns on Pianist's First Program of Series

Giving the first of four recitals of ultra-modern piano music, not "modern and futurist music," as stated on the printed list, Leo Ornstein played on Tuesday afternoon, January 26, to an audience which completely filled the little Bandbox Theater, New York. Since modern composers' music has been heard in public no such engaging list has been presented as that which Mr. Ornstein chose on Monday. It read:

I. Erich Korngold, Sonata in D Minor, Maurice Ravel, Sonata; II. Arnold Schönberg, Three Piano Pieces, op. 11; Albeniz, "Iberia," Grondahl, "Impromptu on a Negro Motive," Cyril Scott, "Danse Nègre"; III. Debussy, Images (1er Série), Leo Ornstein, Improvisata, "Impression de la Tamise," "Wild Men's Dance."

The modernity of this program may be gauged when it is recorded that Debussy served as the Haydn of the afternoon. Not that his "Images" are not interesting. When they are played with imagination they never fail of their effect. Young Korngold's sonata, a work which dates further back than the E Major Sonata which Rudolf Ganz has played here, is an admirable work, succinct in its presentation of ideas and melodically, as well as harmonically, interesting. It is perhaps pertinent to inquire into why Ravel's delicious Sonata has not been played here before, as it was written in 1905. Delicate in its inflections, it has a wide variety of thematic materials, all charming and individual.

The Scott and Grondahl pieces were played not because of their importance, I am told, but because Mr. Ornstein wished to show a Norwegian's and an Englishman's treatment of what they call a negro theme. Fact is that neither is at all characteristically negro, but they are good pieces, nevertheless, and they were played in a way that brought out their best qualities, though a quicker tempo would have made the Scott piece more effective.

Mr. Ornstein deserves a vote of thanks for giving New York its first taste of the real Schönberg. The Flonzaley Quartet has, to be sure, played the String Quartet, op. 7, and Reinald Werrenrath has sung some of the songs. But the latter and the quartet are early Schönberg—Schönberg the master of a gorgeous polyphonic weave, not the post-impressionist of to-day. The "Three Piano Pieces" are splendid mood-pictures, two in moderate tempo and a mighty one marked *Bewegt*. I am inclined to call this one the most important of the three, though there are good things in the others. And they are not without a definite form.

I had heard Mr. Ornstein play his "Impression of the Thames" and "Wild

Men's Dance" several times prior to last Monday. The "Improvisata" was new to me and I am frank to say that I did not find it to be Mr. Ornstein at his best. There is no question in my mind that the "Impression of the Thames" is important modern music; its harmonies, pungent and at times acrid, have an undeniable significance. There is a curious little trumpet theme in it, which makes its reappearance at crucial points. The audience was composed of persons who enjoyed this music, or seemed to enjoy it; there was much applause for Mr. Ornstein after the various groups and pieces. In regard to the Schönberg and Ornstein works—they are not at all alike, however—I must say that those persons who would deny them their place in modern artistic development are, as Mr. H. G. Wells has so aptly put it, those "who would walk into the future backwards."

Whatever the opinion of those who heard this music, there is no doubt in my mind about Mr. Ornstein's pianism. When he first set out on his career four years ago he gave great promise. He has developed and is to-day a pianist of rare attainments; he has a lovely tone, his technique is formidable, and he knows the colors of the keyboard palette as do few contemporary exponents of the pianistic art. A. W. K.

GIVE CONCERT AT SEA SHORE

Myrtle Thornburgh and Mr. DeNike Soloists with Long Branch Club

LONG BRANCH, N. J., Jan. 25.—The third concert of the Long Branch Musical Club was given on January 22, the soloists being Myrtle Thornburgh, soprano, and Paulding DeNike, cellist. The main portion of the program was taken up by Gounod's "Gallia," under the baton of George Carre, with Miss Thornburgh singing the arias. The first part consisted of two groups each of songs and cello solos. In these Miss Thornburgh was repeatedly encored, while Mr. DeNike displayed virtuosity in his numbers. Miss Thornburgh's numbers, all of which were sung with musical insight and discretion, included "Elsa's Dream" from Lohengrin and a group of short songs, among which were Ronald's "Prelude from a Cycle of Life," Leoni's "The Leaves and the Wind," Whelpley's "I Know a Hill" and "Chanson Provençale" of Dell 'Acqua.

BOSTON RED CROSS CONCERT

Marie Sundelius and Charles Anthony in Attractive Program

BOSTON, Jan. 25.—A concert for the benefit of the American Red Cross was given in Goddard Chapel, Tufts College, Mass., yesterday afternoon, by Mme. Marie Sundelius, the distinguished Swedish soprano, and Charles Anthony, a prominent pianist of this city. Their program was widely diversified.

Mme. Sundelius displayed a voice of a particularly pure and resonant quality. She sang with rare charm and artistry, and gave interpretations that were compelling. She aroused an abundance of well merited applause, and was compelled to add extras. Mr. Anthony gave a decidedly interesting performance and exhibited a fluent technique, a keen musical conception and an authoritative delivery of his several numbers. He, too, was obliged to play extras. W. H. L.

Mme. Carina Sings in New York

Mme. Alberta Carina, who for the past six years was the leading soprano in opera houses of Berlin, Brussels and Amsterdam and is now appearing in concerts in this country, was a soloist on January 19 at a concert given by the New York Theater Club. The gifted artist won a distinct personal success. Her teacher, Wilhelm Augstein, formerly an assistant to Frank King Clark in Berlin and now teaching singing in the Metropolitan Opera House Studios, made an interesting address on "Grand Opera in America" on the same occasion.

Flonzaley Quartet Visits Minneapolis

MINNEAPOLIS, Jan. 18.—The Chamber Music Society presented the Flonzaley Quartet to its limited membership in the First Unitarian Church Tuesday evening. Veteran musicians listened to this unique organization. The Haydn Quartet in G Major, Op. 17, No. 5, was played with charming grace and appropriate style and the four artists reproduced the mood of the Tchaikowsky Quartet in E Flat Minor, Op. 30, with equal success. The Reger Variations from the D Minor Quartet, Op. 14, completed the program. F. L. C. B.

TOO MUCH MEDIOCRE EUROPEAN MUSIC; NOT ENOUGH COMPOSITIONS BY AMERICANS

A. W. Lilienthal, Theorist and Pedagogue, Urges Public to Change Its Attitude Toward Native Creative Genius—Audiences Should Demand Elimination of Unimportant Foreign-made Musical Works

"THE faithful teacher should be, or rather is, a humanitarian in the broadest sense of the term. His pupils have a right to expect of him all that can be collected from the most diverse sources. Pupils' mentalities and receptive powers differ. In the teaching of harmony 'Old' Richter (as he is feelingly alluded to by his former students) may suffice for one order of mentality. Another pupil may require all that his teacher can gather from numerous fields to have the lesson brought home to him. If out of a dozen books one can cull a single thought that will be helpful to a single pupil, the outlay in time, energy and devotion is well rewarded."

These dicta embrace, in a general way, the pedagogical creed of A. W. Lilienthal, the widely known teacher and theorist. A *MUSICAL AMERICA* man visited Mr. Lilienthal when the latter had a free hour between lessons and was invited to feel at home in the teacher's quiet study.

An alert but unobtrusive personality is Mr. Lilienthal's. He speaks of his work with modesty coupled with a perspective born of long experience. "To me it has always seemed that even a thorough saturation with the abstruse questions pertaining to the theory of music hardly makes for that broad and diversified equipment which every efficient teacher should possess," he said. "Perhaps this feeling is due to my training. Coming of fairly musical parentage, I was taught violin at an early age and applied myself earnestly to conquering the difficulties of that instrument. Circumstances were rather precarious in our family then, so I was forced to put my shoulder to the wheel by playing dance music. I must say that I was exceedingly anxious to learn and would frequently forego hours of sleep in order to study the classics after my hackwork was done. My young dream was the Philharmonic Society, but for a raw lad to look so high was the most futile sort of inordinate ambition. I also played viola and grew quite proficient with the 'fiddle's big brother.'

"Dr. Leopold Damrosch, who was at that time founding what proved to be the nucleus of the New York Symphony, offered me a comparatively handsome compensation to enter his orchestra as a viola player. It is difficult to resist uttering some slight measure of the gratitude which I cherish towards this great and good man. His influence upon my life was vital and far-reaching and has served as a powerful and permanent stimulus. Meeting him at that time was one of the most fortunate occurrences in my life.

Chamber Music Pioneering

"My activities were not confined wholly to orchestral work, however. At about this time I formed, with several associates, the New York String Quartet, the first organization, I believe, to play all



A. W. Lilienthal, Widely Known Theorist, Composer and Teacher, with His Daughter and Wife

of Beethoven's string quartets in this city. I also played under the batons of Thomas and Seidl, and in 1887 was elected a member of the Philharmonic Society. An illness which incapacitated my lower limbs made it necessary for me to devote myself to the teaching of theory, in which field I had already done considerable research work. This slight sketch of my early career will perhaps explain my predilection for the practically fortified teacher.

"Naturally my first pedagogical work was done along old lines which are so familiar as to obviate need for iteration. These methods soon ceased to satisfy. In the teaching of theory it seems to me that there is vital need for versatility and progressiveness. Now I have succeeded in systematizing my work and I am writing a book which embodies the fruits of my research. When I look back on my orchestral career I realize how valuable it has proven. Particularly since my pupils have been recruited mainly from the ranks of professional musicians, men who find harmony and counterpoint imperative needs. I might name Maximilian Pilzer, who is substituting capably for Concertmaster Kramer, of the Philharmonic. Another former pupil is Harry Weisbach, concertmaster with the Chicago Symphony. Albert von Doenhoff, a most promising young composer, also studied under me.

"I should like to say a few words concerning the treatise on harmony by Arnold Schönberg, the Austrian iconoclast. This is a work which compels my fullest admiration. It contains a vast amount to which I can most heartily subscribe. Particularly winning is the author's candor and homely, honest phraseology. It is not what might be correctly described as a radical work; Schönberg discusses modern trends only towards the latter part of the volume. Nor does he at any time foist revolutionary theories upon the student. Being the work of a profoundly erudite man it should serve as

Faithful Teacher, He Says, is a True Humanitarian—Vital Need for Versatility and Progressiveness in Teaching of Theory—Endorses Arnold Schönberg's Treatise on Harmony—An Active and Useful Career

a warning to those who would rashly condone the casting overboard of time-honored truths."

The American Composer

American composers find a staunch disciple in Mr. Lilienthal. "In this country," declared the theorist, "lies hidden an unsuspected wealth of musical genius. Unsuspected because, unfortunately, it is never brought to light. In all candor I believe that the work of our composers at least equals that of the average European musician. Why, then, is it so infrequently heard? Why are we compelled to absorb repeatedly the works of second-rate foreigners when our own composers are thirsting for a hearing? The public should demand the elimination of a number of superficially brilliant works by several modern Europeans. In their places let us have the sincere utterances of our own men. Give our composers a show! If things continue as they are going our creators in music will literally die of malnutrition. I am sure that the conductors would be glad to put these works on if the people would signify their desire. This should not be construed as a wish, on my part, to place mediocre native works before our music-lovers. It is obvious, nevertheless, that our audiences are apathetic towards American music; they expect superlative work from our own men where they are willing to hear second-class music by foreigners. Above all, it should not be forgotten that if we have neither a Beethoven nor a Wagner in our midst, Europe itself cannot lay claim to such magnificent genius at present.

"Personally I, too, have made numerous essays in composition, most of these being in the domain of chamber music. My years in the orchestral ranks have taught me that much orchestral music is poor music, *per se*. Yet, clothed in its dazzling instrumental garb, it succeeds in deceiving all but the most penetrating. Music that needs the crutch of orchestral color is foredoomed to failure. If I have worked hard it is because I enjoy my work, and what success I have encompassed may be attributed (to paraphrase Fritz Kreisler) *not* to my health but to my wife, whose devotion has sustained and encouraged me."

B. R.

Mme. Cahier under Cowen Management

Gertrude F. Cowen announced this week that Mme. Charles Cahier, the eminent American prima donna contralto, would appear under her management for the season of 1915-1916.

Sam Franko Arrives from Berlin

Among the passengers on the *Rotterdam* last week was Sam Franko, widely known in New York musical circles as violinist, teacher and conductor, who arrived here after several years in Berlin. Mr. Franko is staying for the present

with his sister, Mme. Jeanne Franko, in West Eighty-fourth Street, New York. His plans for the season are thus far indefinite, but it is supposed that he will devote some of his time to teaching and will perhaps give a concert of music by some of the old masters, a field in which he won conspicuous success in America some years ago and which he duplicated in Germany.

TO HEAR MISS WILSON

President's Daughter for Syracuse Festival—Other Artists Engaged

SYRACUSE, N. Y., Jan. 23.—Members of the board of directors of the Central New York Music Festival Association and invited guests received with enthusiasm the announcement made by Fred R. Peck, festival president, that Margaret Woodrow Wilson, daughter of the President, had accepted an invitation to sing at the coming May festival in this city.

It will be Miss Wilson's first public appearance and she will donate the proceeds of the engagement to two national charities—the Home for the Blind and the Library for the Blind in Washington. Other artists decided upon for this festival are Frances Alda, Anita Rio, Rose Lutiger Gannon, George Dostal, Katherine Goodson, Emilio de Gogorza, Grace Fjorde and Frank La Forge. The Chicago Symphony Orchestra, conducted by Mr. Stock, is the assisting organization.

Australia Called Unappreciative of Serious Musical Art

The Sydney and Melbourne *Theater Magazine* is not enthusiastic as to Australia's capacity for serious artistic appreciation. It says: "Australia offers an excellent field to any charlatan who gets on the housetops and proclaims his own merit in blatantly loud voice. But for the artist who places art above his own selfish interests, this is a cold, unresponsive country. If he is too modest to brag about himself, and too big and honest a man to put trashy music into his programs, he may travel through the commonwealth severely unrecognized by all save a few, and sadly out of pocket as the result of his concerts."

Piano Lessons for Every Child Project in Emporia, Kan.

EMPORIA, KAN., Jan. 16.—Instruction in piano music for every public school pupil rather than for the favored few is the plan now being put into force in the training school of Emporia State Normal School by E. Anna Stone, instructor in the music department. The children are divided into small groups, and Miss Stone gives class lessons, which are supplemented by individual practice under the supervision of the advanced piano pupils. It is hoped that ultimately every pupil will become acquainted with the piano as one of the regular studies.

Oratorio Society's Production of Bossi's "Joan of Arc" Postponed

The Oratorio Society of New York will not be able to produce Enrico Bossi's "Joan of Arc" at its next concert, as planned, inasmuch as, because of the war, the music has not arrived in this country in time. Though the work is by an Italian composer, it is published by C. F. Leuckart in Leipzig. In place of it the society will sing Wolf-Ferrari's "Vita Nuova" and the "Magnificat" of Bach at its Spring concert under the baton of Louis Koennenich.

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